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UNIVERSITY OF VIRGINIA
BULLETIN OF THE SCHOOL OF LATIN

No. 4

TRIPUDIC ACCENT AND RHYTHM
AND
ITALICO - KELTIC SPEECH UNITY

SUPPLEMENT TO
THE SACRED TRIPUDIUM

BY
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Ἀρχὴ πάντων ἔργου μέγιστον

ANDERSON BROTHERS
UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA.
U. S. A.

DECEMBER 1, 1909

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Canal

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Μέγιστον γὰρ ἴσως ἀρχὴ παντός, ὥσπερ λέγεται· διὸ καὶ χαλεπώτατον· ὅσῳ
γὰρ κράτιστον τῇ δυνάμει, τοσοῦτον μικρότατον ὅν τῳ μεγέθει χαλεπώτατόν ἐστιν
ὀφθῆναι. ταύτης δ' εὐρημένης βᾶν τὸ προστιθέναι καὶ συναύξειν τὸ λοιπόν
ἐστιν.

Aristotle, *Sophistici Elenchi*, 183 b 22-26.

10. 12. 13. 14.
 15. 16. 17.
 18. 19. 20.
 21. 22. 23. 24. 25.

ITALICO-KELTIC ACCENT AND RHYTHM

BY

THOMAS FITZHUGH

§1. The Tripudic Principle and Italico-Keltic Unity.—The Tripudic principle of the double accent in the word-foot and the double thesis in the verse-foot, which we have shown in the *Prolegomena* (Bulletin No. 1, 1908) to be common to both Latin-Faliscan and Oscan-Umbrian dialects, furnishes, as suggested in my Toronto paper (P. A. P. A., Vol. 39), a new bond of Indoeuropean unity between Italic and Keltic accent and rhythm. The external form of the constantly recurring word-feet furnishes the obvious clew:

- A. Latin-Faliscan Tripudium: $\downarrow \uparrow \downarrow \uparrow \mid \downarrow \downarrow \downarrow$
 Enos Lases iuvate.
 A-G A-G | A-A-G
- B. Oscan-Umbrian Tripudium: $\cdot \cdot \cdot \cdot \mid \cdot \cdot \cdot$
 Esmei stahmei stahmeitei.
 A-G A-G | A-A-G
- C. Old-Irish Tripudium: $\cdot \cdot \cdot \cdot \mid \cdot \cdot \cdot$
 Genair patraicc innemthur.
 A-G A-G | A-A-G

Thus our Sacred Tripudium assumes Indoeuropean validity for Italico-Keltic speech and rhythm, and the venerable old cryptograph of the Arval Brethren provides us with the key to the whole situation.

It should not surprise us therefore to find in Old-Irish poetry and its Christian reproductions the Keltic analogue to the Italic Saturnian:

- $\cdot \cdot \cdot \cdot \mid \cdot \cdot \cdot \cdot \parallel \cdot \cdot \cdot \cdot \mid \cdot \cdot \cdot$
 Fiacc's *Hymn*: Genair patraicc innemthur ised attet hiscelaib
 A-G A-G | A-A-G || A-G A-G | A-A-G
- $\downarrow \cdot \downarrow \cdot \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow$
 Livius' *Odysseia*: Virum mihi Camena insece versutum
 A-G A-G | A-A-G || A-O-G | A-A-G

26.
 27.

The great Keltic scholar Zeuss was entirely right in his historical, whatever we may think of his rhythmical insight, when he says (*Gram. Celt.* II. 915 f.):

Apud Hibernos vetustos et Cambros constructio poeticae orationis, ratione non habita quorundam quae sunt propria his vel illis, in genere est eadem. Facile inde statui poterit, cum morum priscorum semper tenacissimi fuerint celtici populi, etiam apud veteres Druidas et Bardos gallicos carminum constructionem non fuisse diversam. Horum quidem omnino nihil superest; sed non nimium audere mihi videbor, si affirmavero, iam prima religionis christianae aetate in Gallia eam gallicam carminum formam in carmina christiana translatam esse. Ut heroum bellatorum fortiter acta celebrabantur a Bardis Cambrorum carminibus eius formae, quae exstant adhuc, et a Bardis Gallorum, vel caerimoniae a Druidis, celebrantur religionis christianae mysteria vel heroum christianorum, quos martyres dicebant, fortitudo hymnis eius formae assonantis.

The hypothesis of the Keltic validity of tripudic accent and rhythm accounts for the community of rhythmic terminology in Keltic and Latin literature: *rhythmus* is the unhellenized or non-quantitative, *metrum* the hellenized or quantitative, Italico-Keltic tripudium; cf. Zeuss, *Gram. Celt.* II. 1133:

Vocis celticae *rīm* (numerus) facilis certe fuit commixtio cum graeca *ῥυθμός*: quae quamvis fuit diversa a voce *ἀριθμός*: tamen latina voce *numerus* etiam reddebatur, et facilis deinceps etiam translatio a significatione structurae poeticae ad significationem ornatus eiusdem structurae. *Rhythmica carmina enim per medium aevum dicuntur carmina celticae structurae*, composita versibus certi syllabarum numeri cum assonantia, *metrica autem latinis metris composita*, ut iam patet e diaconi Lul epistola, quarta inter Bonificianas ed. Serar.: "Obsecro, ut mihi Aldhelmi episcopi aliqua opuscula seu *prosarum seu metrorum aut rhythmicorum* dirigere digneris ad consolationem peregrinationis meae et ob memoriam ipsius beati antistitis." Sunt autem Aldhelmi rhythmica illa in forma assonantiae composita supra memorata (p. 923). Nec non idem patet ex aliis testimoniis: "Versum scoticum noluerunt *vel rhythmice seu metrice* in Latinum verti." Vita S. Declani ap. Boll. (cf. p. 944, not.). "Apostolicae sedis pontifex non solum ea, quae beatus vir Notkerus dictaverat, verum etiam ea, quae socii et fratres eius in eodem monasterio S. Galli composuerant, omnia canonizavit, videlicet hymnos, sequentias, tropos, letanias, omnesque cantilenas, *rithmice, metrice vel prosaice* quas fecerant." Ekkehardi Vita B. Notkeri ap. Goldast. I, 236.

§2. The Italico-Keltic Saturnian.—We have an easy approach to the Keltic Saturnian, as illustrated for example in Fiac's Hymn, in the Christian reproductions of the Italico-Keltic rhythm in Latin form:

Zeuss, *Gram. Celt.* II. 918: Sed magis inauditam formam offert, novam quasi terram aperit novumque aevum annuntiat psalmus abecedarius S. Augustini episcopi Hipponensis in Africa (obiit a. 430), *sed qui per plures annos Mediolani rhetoricam profitebatur. Contra Donatistas ipsius humilimi vulgi causa, ut ipse dicit, scriptus est psalmus.* In hoc omne metrum et omnis quantitas desideratur, adest nonnisi assonantia cum certo syllabarum numero. Quivis versus bina membra continet, quodvis membrum octonas syllabas. Assonantia finalis copulativa continuata e commonefacit assonantiae continuatae usitatissimae apud Cambricos poetas. Profero duas primas strophas (Opp. D. August., Lugd. 1586. 7, p. 3):

I

⏏ ⏏ | ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ | ⏏ ⏏ | ⏏ ⏏

1. Abundantia peccatorum solet fratres conturbare;

A - A-O-G° | A-O-A-G || A - G A - G° | A-O-A-G

It is clear that we have here a Latin reproduction of the Keltic Saturnian, such as we find in Fiac's Hymn:

⏏ . ⏏ . | ⏏ ⏏ . || ⏏ . ⏏ . | ⏏ ⏏ .

Genair patraicc innemthur ised atfet hiscelaib

A - G A - G | A - A - G || A - G A - G | A - A - G

It is the tripudic rhythm of the double accent and contrasted stress: double A or single A is welcome in either thesis or arsis, G is confined to the arsis and may not be doubled, and O must follow the initial thesis of the tripudium or be postponed to the double accent. It is essentially identical with the rhythm of the second verse of the Carmen Arvale:

⏏ ⏏ ⏏ | ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏

neve luem ruem Marmar sinas incurrere in pleoris.

A-G A-G | A-G A - G || A - A A-O-G | A-A-G

⏏ ⏏ | ⏏ ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

2. Propter hoc dominus noster voluit nos praemonere,

A - G A | A - G A - G || A - G A | A - O - A - G

⏏ ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

3. Comparans regnum caelorum reticulo misso in mare,

A - O - G A - G | A - A - G || A - A - G A - G | A - A - G

- $\bar{\iota} \cup \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \cup \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 4. Congreganti multos pisces omne genus hinc et inde.
 A - O-A-G | A-G A-G || A-G A | A - A A-G

The double accent is welcome in both thesis and arsis, as in the first line of the third Scipionic epitaph (C. I. L. I. 33, p. 19; Buecheler, *Carm. Lat. Epig.* I. 7):

- $\bar{\iota} \cup \bar{\iota} \cup \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Quae apice insigne Dialis flaminis gesistei.
 A - A - G A-A-G | A-A-G° || A-O-G | A-A-G
 $\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 5. Quos cum traxissent ad litus, tunc coeperunt separare.
 A - A A-A-G | A-A-G || A - A A - G° | A-O-A-G
 $\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 6. Bonos in vasa miserunt, reliquos malos in mare.
 A-G A-A-G | A-A-G || A - G A - G | A - A-G
 $\bar{\iota} \bar{\iota} \cup \bar{\iota} \cup \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 7. Quisquis recolit evangelium, recognoscat cum timore.
 A - G A - G | A - A - G || A - A - G | A - A A-G

Here the Keltic type reminds us very vividly of its Italic sister in the fourth Scipionic inscription (C. I. L. I. 34, p. 20; Buecheler I. 7):

- $\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Quoiei vita defecit, non honos, honore.
 A-G A-G | A-A-G || A - A-G | A-A-G
 $\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 8. Videt reticulum ecclesiam, videt hoc saeculum mare,
 A-G A - A - G | A-A-O-G || A - A A-O | G - A-G
 $\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 9. Genus autem mixtum piscis, iustus est cum peccatore.
 A - A - G | A - G A-G || A-G A - A | A-O-A-G

Cf. Carmen Arvale, v. 2:

- $\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Neve luem ruem Marmar sinas incurrere in pleoris.
 A-G A-G | A-G A - G || A-G A-A-O-G | A - A - G

10. Saeculi finis est litus, tunc est tempus separare,
 A - O - G A - G | A - A - G || A - A A - G° | A - O - A - G
11. Quando retia ruperunt, multum dilexerunt mare.
 A - G° A - O - G | A - A - G || A - G° A - O | A - G A - G
12. Vasa sunt sedes sanctorum, quo non possunt pervenire.
 A - G A - A - G | A - A - G || A - A A - G | A - O A - G

II

1. Bonus auditor fortasse quaerit : qui ruperunt rete;
 A - AA - G | A - A - G || A - G A - A | A - G A - G
2. Homines multum superbi, qui iustos se dicunt esse.
 A - G A - G | A - A - G || A - A - G A | A - G A - G

Cf. the second and fourth Scipionic inscription:

C. I. L. I. 30: Subigit omne Loucanam opsidemque abducit.
 A - G A - G | A - A - G° || A - O - A - G | A - A - G

Ibid. I. 34: Annos gnatus viginti is diveis mandatus.
 A - G A - G | A - A - G || A - A - G | A - A - G

3. Sic fecerunt scissuram et altare contra altare.
 A - A A - G | A - A - G || A - A - A - G | A - G A - A - G
4. Diabolo se tradiderunt cum pugnant de traditione,
 A - A - G | A - A - O - A - G || A - A - G | A - A - O - O - A - G
5. Et crimen quod commiserunt in alios volunt transferre.
 A - A - G | A - A - O - A - G || A - A - G | A - G A - A - G

We have proceeded sufficiently far with these reproductions of the Keltic tetrapody to compare and contrast them with their Italic congeners: we

Here is a perfect old-Roman type; for example,
Gellius, VI. 9. 1.:

Religētem esse oportet religiosus ne fuas.
A-A-G A-G | A-A-G || A - O-A-G | A-A-G

Appius Claudius, Festus 317:

Inimicus si es commentus nec libens aequē.
A - A-G A-G | A - A - G || A - A-G | A-G

12. Quod persecutor non fecit, ipsi fecerunt in pace.
A - A-O-A-G | A - A-G || A-G A-A-G | A-A-G

Accordingly, everywhere the Keltic Saturnian exhibits the laws of the Italic: double, or single accent in either thesis or arsis, single grave stress and only in arsis, the toneless element only after the initial thesis or the double accent, and G = G° when following A² (initial thesis) or A-A (double accent); cf. *Sacred Tripudium* §5, p. 12.

§3. The Old-Irish Saturnian.—Zeuss did not err in recognizing the Keltic inspiration of this, as well as of other Christian hymns emanating from a Keltic environment; cf. *Gram. Celt.* II. 920: *Non differt constructio carminum eiusdem saeculi vel posteriorum superstitionum ex alia celticae nationis terra, in quam christiana religio etiam literarum cultum intulit, ex Hibernia, sive sola assonantia cum certo syllabarum numero dominatur in his, sive praeter eam latinum quoque metrum adhibetur.*

S. Patricii, Hibernorum apostoli (ab a. 433 usque ad a. 460), nepoti Secundino adscribitur hymnus alphabeticus in laudem Patricii adhuc vivi (ap. Galland. 10, 183; cf. Vitam S. Patr. ap. Boll. Mart. 2, 276), cuius versus metri latini expertes et secundum syllabarum rationem, ut psalmus S. Augustini, etc.:

1. Audite, omnes amantes deum, sancta merita
A - A-G A-G | A-A-G || A-G A-G | A - G

Cf. the third Scipionic inscription, C. I. L. 33, p. 19:

Quibus sei in longa licuisset tibe utier vita.
A - A A-A-G | A - A-G || A - A-O-G | A-G

- ↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 2. Viri in Christo beati Patrici episcopi,
 A-G A - A-G | A-A-G || A-A-G | A-A-O-G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 3. Quomodo bonum ob actum simulatur angelis,
 A-O-G A | A-A-G || A-A-G° | A-O-G

Cf. the inscription of the triumphator Mummius, C. I. L. I. 541, p. 150

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Ob hasce res bene gestas quod in bello voverat.
 A-A-G A | A - A-G || A - A-G° | A-O-G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 4. Perfectamque propter vitam aequatur apostolis.
 A-O-A-G | A-G A-G || A-A-G | A-A-O-G

Cf. C. I. L. I. 541, p. 150:

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Corinto deleto Romam redieit triumphans.
 A-A-G | A-A-G || A - G A-G | A-A - G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 5. Beata Christi custodit mandata in omnibus,
 A-A-G A-G | A-A-G || A-A-G | A-A-O-G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 6. Cuius opera refulgent clara inter homines,
 A-G A - G | A-A-G || A-G A-G | A - G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 7. Sanctumque cuius sequuntur exemplum mirificum,
 A - A - G A-G | A-A-G || A-A - G | A - A - G

Cf. C. I. L. X. 5282:

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Quoius ingenium declarat pietatis alumnus.
 A-G A - A-G | A-A-G || A - A - G | A-A-G

Livius, *Odys.* 24:

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A - G | A - A-G || A-G A-A-G | A - G

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 8. Unde et in caelis patrem magnificent dominum.
 A - G A - A | A - G A - G || A - A - G | A - G

Zeuss, *Gram. Celt.* II. 921: Post stropham Z apud Muratorium (Anecd. Latin. IV) legitur amplius haec, ab alio haud dubie addita:

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 1. Patricius episcopus oret pro nobis omnibus,
 A - A - G | A - A - O - G || A - G A - A - G° | A - O - G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 2. Ut deleantur protinus peccata quae commisimus.
 A - A - O - A - G° | A - O - G || A - A - G A - A | A - O - G
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | ↓ ↓ ↓
 3. Patrici laudes semper dicamus,
 A - A - G | A - G || A - G | A - A - G

Here we have the Keltic analogue to the Italic dipody, or Numerus Italicus: Isidorus, *Orig.* VI. 8. 12,

↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | ↓ ↓ ↓
 Postremus dicas primus taceas.
 A - A - G | A - G || A - G | A - G

Pseudo-Sall. ad Caesar. I. 1. 2,

- ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | ↓ ↓ ↓
 Est faber suae quisque fortunae.
 A - A - G | A - G || A - G | A - A - G
 ↓ ↓ | ↓ ↓ || ↓ ↓ | ↓ ↓ ↓
 4. Ut nos cum illo semper vivamus.
 A - A | A - A - G || A - G | A - A - G

Zeuss, *Gram. Celt.* II. 1134: Ex Antiphonario monasterii Benchorensis in *Hibernia* sunt versus post hymnum Secundini in S. Patricium allati et lesumpti a me e Bibliotheca patrum. E vetustissimo hoc antiphonario, quod Muratorius e codice bibliothecae Ambrosianae saeculi octavi, ut videtur editori (*Antiqq. Ital.* 3, 669; saeculo VII vel VIII eum attribuit Am. Peyron Cicer. orat. fragm. ined. p. 224), publicavit in tomo IV *Anecdotorum*, qui liber nunc demum in manus meas venit, proferam etiam *alia quaedam exempla hibernicae structurae poeticae in versibus latinis*.

Eiusdem metri, cuius est hymnus Secundini in S. Patricium (ed. Murat. p. 136), octonarum syllabarum in prioribus, septenarum in posterioribus membris, est etiam Hymnus S. Camelaci (p. 142), tribus strophis constans, quarum est prima:

1. Audite bonum exemplum benedicti pauperis.
 A-A-G A | A-A-G || A-A-G^o A-O-G
2. Camelaci Cumiensis dei iusti famuli.
 A-A-G | A-A-G || A-G A-G | A-G

Cf. the Epigramma Naevii, v. 4:

- Obliti sunt Romae loquier lingua latina.
 A-A-G | A-A-G || A-G A-G | A-A-G
3. Exemplum praebet in toto fidelis in opere.
 A-A-G A-G | A-A-G || A-A-G | A-A-G

Cf. *Carmen Priami*, Varro, De L. L. 7. 28:

- Veteres Casmenas cascas res volo profari.
 A-G A-A-G | A-G || A-A-G | A-A-G
4. Et gratias deo agens hilaris in omnibus.
 A-A-O-G | A-G A-G || A-G | A-A-O-G

Zeuss, *Gram. Cell.* II. 1135: *Usitatius metrum hibernicum* septenarum syllabarum in utroque membro offerunt "Versiculi familiae Benchuir" (p. 156), quos ob assonantiam copulativam duplicem, quae eadem est bisyllaba plena vel dimidia, proferam omnes:

1. Benchuir bona regula, recta atque divina,
 A-G A | A-O-G || A-G A-G | A-A-G

Cf. the fourth Scipionic inscription, C. I. L. I. 34, p. 20:

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } || \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } | \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Magna sapientia multasque virtutes.
 A-G | A-A-O-G || A-A-G | A-A-G

- $\bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } | \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } || \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } | \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup$
 2. Stricta, sancta, sedula, summa, iusta ac mira.
 A-G A-G° | A-O-G || A-G A-G | A-A-G

With the second dipody, cf. the Carmen Arvale:

$\downarrow \bar{\text{I}} \text{ } \downarrow \bar{\text{I}} \text{ } | \downarrow \bar{\text{I}} \text{ } \cup$
 Enos Lases iuvate.
 A-G A-G | A-A-G

So also the stock initial dipody of the Latin literary Saturnian:

$\downarrow \bar{\text{I}} \text{ } \downarrow \bar{\text{I}} \text{ } | \downarrow \bar{\text{I}} \text{ } \cup$
 Virum mihi Camena.
 A-G A-G | A-A-G

- $\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \downarrow \bar{\text{I}} \text{ } \cup || \downarrow \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup | \bar{\text{I}} \text{ } \bar{\text{I}}$
 3. Munther Benchuir beata fide fundata certa,
 A-G A-G | A-A-G || A-G A-A-G | A-G

- $\bar{\text{I}} \text{ } \downarrow \bar{\text{I}} \text{ } \cup | \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup || \bar{\text{I}} \text{ } \cup \bar{\text{I}} \text{ } \cup | \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup$
 4. Spe salutis ornata, caritate perfecta.
 A-A-A-G | A-A-G° || A-O-A-G | A-A-G

Cf. the fourth Scipionic epitaph, C. I. L. I. 34, p. 20:

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup | \downarrow \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } || \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Ne quairatis honore quei minus sit mandatus.
 A-A-A-G | A-A-G || A-A-G | A-A-G

Or the third, C. I. L. I. 33, p. 19:

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \cup \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } || \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } | \cup \text{ } \cup \text{ } \cup$
 Mors perfecit tua ut essent omnia brevia.
 A-A-A-G | A-G A-G° || A-O-G | A-G

- $\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup || \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup | \bar{\text{I}} \text{ } \cup$
 5. Navis nunquam turbata, quamvis fluctibus tonsa,
 A-G A-G | A-A-G || A-G° A-O-G | A-G

Cf. the Titulus Coquorum, C. I. L. XI. 3078:

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ - ↓ ↓ ↓ | ↓ ↓
 Ququei huc dederunt inperatoribus summeis.
 A - G A | A - A - G° || A - O - O - A - O - G | A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 6. Nuptiis quaque parata, regi domino sponsa.
 A - O - G A - G | A - A - G || A - G A - G | A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 7. Domus deliciis plena, super petram constructa,
 A - G A - A - G | A - G || A - G A - G | A - A - G

Cf. the second dipody in the Mummian inscription, C. I. L. I. 541, p. 150:

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Corinto delete Romam redieit triumphans.
 A - A - G | A - A - G || A - G A - G | A - A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 8. Nec non vinea vera, ex Aegypto transducta.
 A - A A - O - G | A - G || A - A A - G | A - A - G

Cf. Naevius, *Bell. Pun.* (ap. Priscian. 7. 16. 75):

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 Senex fretus pietate adlocutus summi
 A - G A - G | A - A - G° || A - O - A - G | A - G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ - ↓ ↓ ↓ | ↓ ↓
 Regis fratrem Neptunum regnatorem marum
 A - G A - G | A - A - G° || A - O - A - G | A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 9. Certe civitas firma, fortis atque munita,
 A - G° A - O - G | A - G || A - G A - G | A - A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 10. Gloriosa ac digna, supra montem posita.
 A - O - A - G | A - A - G || A - G A - G | A - G

Cf. the second Scipionic Elogium, C. I. L. I. 30, p. 16:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Subigit omne Loucanam opsidisque abdoucit.
 A - G A - G | A - A - G° || A - O - A - G | A - A - G

- $\downarrow \cup \downarrow \downarrow \downarrow \downarrow | \downarrow \cup || \downarrow \downarrow \downarrow \cup | \downarrow \downarrow \cup$
 11. Arca Cherubin tecta, omni parte aurata,
 A-G A-A-G | A-G || A-G A-G | A-A-G
 $\cup \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \cup || \downarrow \downarrow \cup \cup \downarrow \downarrow | \downarrow \downarrow \cup$
 12. Sacrosanctis referta, viris quatuor portata.
 A-A-G | A-A-G || A-G A-G | A-A-G

Cf. the Mummian triumphal tablet, C. I. L. I. 541, p. 150:

- $\downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow || \downarrow \downarrow \cup \cup \downarrow | \downarrow \downarrow \downarrow$
 Corinto deleto Romam redieit triumphans.
 A-A-G | A-A-G || A-G A-G | A-A-G
 $\downarrow \downarrow \downarrow \downarrow \cup | \downarrow \cup || \downarrow \downarrow \downarrow \cup | \downarrow \downarrow \cup$
 13. Christo regina apta, solis luce amicta,
 A-G A-A-G | A-G || A-G A-G | A-A-G
 $\downarrow \downarrow \downarrow \cup | \downarrow \cup || \downarrow \cup \downarrow \cup | \downarrow \downarrow \cup$
 14. Simplex simulque docta, undecunque invicta
 A-G A-A-G | A-G° || A-O-A-G | A-A-G
 $\downarrow \downarrow \downarrow \cup \cup | \downarrow \cup || \cup \cup \downarrow \downarrow \downarrow | \downarrow \downarrow \cup$
 15. Vere regalis aula, variis gemmis ornata,
 A-G A-A-G | A-G || A-G A-G | A-A-G
 $\downarrow \downarrow \cup \downarrow \downarrow | \downarrow \cup || \downarrow \cup \downarrow \downarrow | \downarrow \downarrow \cup$
 16. Gregisque Christi caula, patre summo servata.
 A-A-G A-G | A-G || A-G A-G | A-A-G
 $\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \cup || \downarrow \downarrow \downarrow \cup | \downarrow \downarrow \cup$
 17. Virgo valde foecunda, haec et mater intacta,
 A-G A-G | A-A-G || A-A A-G | A-A-G
 $\downarrow \cup \downarrow | \cup \cup \downarrow \cup || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \cup$
 18. Laeta ac tremebunda, verbo dei subacta.
 A-G A | A-A-G || A-G A-G | A-A-G

Cf. the second Scipionic elogium, C. I. L. I. 30, p. 16:

- $\downarrow \downarrow \downarrow \cup | \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow | \cup \cup \downarrow \cup$
 Gnaivod patre prognatus, fortis vir sapiensque.
 A-G A-G | A-A-G || A-G A | A-A-G
 $\downarrow \downarrow \cup | \downarrow \downarrow \cup || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \cup$
 19. Cui vita beata cum perfectis futura,
 A-A-G | A-A-G || A-A A-G | A-A-G

Cf. the Faliscan Cooks, C. I. L. XI. 3078:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Gondecorant saipisume comvivia loidosque.
 A - A - G | A-A-O-G || A-A-O-G | A-A-G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 20. Deo patre parata, sine fine mansura.
 A-G A-G | A-A-G || A - A-G | A-A-G

Cf. the Faliscan Cooks, *ibid.*:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Utei sesed lubentes bene iuvent optantis.
 A-G A-G | A-A-G || A - A-G | A-A-G

Also the first Scipionic inscription, C. I. L. I. 32, p. 18:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Consol censor aidilis hicfuet apud vos.
 A - G A - G | A-A-G || A - A | A-A-G

The fourth Scipionic inscription, C. I. L. I. 34, p. 20:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Quoiei vita defecit, non honos, honore.
 A - G A-G | A-A-G || A - A - G | A-A-G

Ibid.:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Annos gnatus viginti is diveis mandatus.
 A - G A - G | A-A-G || A-A-G | A - A - G

Naevius, *Bell. Pun.* (ap. Probum in Verg. Eclog. VI. 31):

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Postquam avem aspexit in templo Anchisa.
 A - G A | A-A-G || A - A - G | A - A - G

Ibid. (ex Interpolatore ad Aen. III. 10):

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Noctu Troiad exhibant capitibus opertis.
 A - G A - G | A-A-G || A - A - G | A-A-G

Zuess, *Gram. Celt.* II. 1136: Octonae syllabae membrs singulis continentur in hymno, qui inscribitur: Memoria abbatum nostrorum (p. 159; e codice

fidelius reddit Am. Peyron in Cic. orat. fragm. ined., p. 225), in quo quaterni versus stropham efficiunt. Sunt sex eiusmodi strophae cum assonantia finali item continuata, alternante tamen inter syllabas *a*, quae primam et ultimam stropham occupat, et inter *us* et *um*, quae in mediis obtinent. Has proferam ob nomina abbatum in eis enarrata inde a Comgillo, magistro Columbani fundatoris monasteriorum in terra continenti, ut refert Jonas Bobiensis, usque ad Cronanum, qui vixit circa medium saeculi septimi (cf. Murat. praef., p. 124):

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ∪ ∪ ↓ ↓ ∪ | ∪ ∪ ↓
- I. 1. Amavit Christus Comgillum, bene et ipse dominum,
A-A-G A - G | A - A-G || A - A A-G | A - G

Cf. Appius Claudius (ap. Priscian. 8. 4. 18):

- ∪ ∪ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓
- Inimicus si es commentus nec libens aequae.
- A-A-G A-G | A-A-G || A-A-G | A-G
- ↓ ∪ ∪ ∪ ↓ | ↓ ↓ ∪ ↓ || ↓ ∪ ↓ ↓ ∪ | ↓ ∪ ↓
2. Carum habuit Beognoum, domnum ornavit Aedeum,
A - G A - G | A-A-O-G || A - G A-A-G° | A-O-G

Cf. the Mummian inscription, C. I. L. I. 541, p. 150:

- ↓ ↓ ∪ ↓ | ∪ ∪ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ∪ ∪
- Ob hasce res bene gestas quod in bello voverat
- A-A-G A | A - A-G || A-A A-G° | A-O-G
- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
3. Elegit sanctum Sinlanum, famosum mundi magistrum.
A-A-G A - G | A-A-G || A-A-G A - G | A-A-G
- ↓ ↓ ∪ ↓ ↓ | ∪ ∪ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ∪ ↓
4. Quos convocavit dominus coelorum regni sedibus.
A-A-O-A-G | A - G || A-A-G A-G° | A-O-G
- ↓ ↓ ↓ ↓ | ↓ ∪ ∪ ∪ || ↓ ↓ ∪ ↓ ∪ | ↓ ∪ ↓
- II. 1. Gratum fecit Fintenapum heredem, alium, inclitum,
A - G A-G | A-A-G || A-A-G A-G° | A-O-G
- ↓ ↓ ↓ ↓ | ↓ ↓ ∪ ↓ || ∪ ∪ ↓ ↓ ∪ | ↓ ∪ ↓
2. Inlustravit Maclaisreum, caput abbatum omnium
A-O-A-G | A-A-O-G || A - A A-G° | A-O-G

3. Lampade sacra Eseganum, magnum scripturae medicum
 A - O - G A - G | A - A - G || A - G A - A - G | A - G

4. Quos convocavit dominus coelorum regni sedibus.
 A - A - O - A - G | A - G || A - A - G A - G° | A - O - G

III. 1. Notus vir erat Beracnus, ornatus et Cuminenus.
 A - G A - A - G | A - A - G || A - A - G A | A - A - G

Cf. the Faliscan Cooks, C. I. L. XI. 3078:

Gonlegium quod est aciptum aetatei agendai,
 A - A - G A - G | A - A - G || A - A - G | A - A - G
 Opiparum ad veitam quolundam festosque dies.
 A - A - G A - A - G | A - A - G || A - A - G | A - G

The Caecilian inscription, C. I. L. I. 1006, p. 218:

Hoc est factum monumentum Maarco Caicilio.
 A - A A - G | A - A - G || A - G | A - A - G

The Protymus inscription, C. I. L. X. 5282:

Quoius ingenium declarat pietatis alumnus.
 A - G A - A - G | A - A - G || A - A - G | A - A - G
 2. Pastor Columba congruus, querela absque Aidanus,
 A - G A - A - G° | A - O - G || A - A - G A - G | A - A - G
 3. Rector bonus Baithenus, summus antistes Crotanus,
 A - G A - G | A - A - G || A - G A - A - G | A - A - G

Cf. the Carmen Arvale, C. I. L. I. 28:

Neve luem ruem Marmar sinas incurrere in pleoris,
 A - G A - G | A - G A - G || A - G A - A - O - G | A - A - G

↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Satur fure, fere Mars, limen sali sta verber.
 A-G A | A - A || A-G A-G | A - A-G

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 4. Quos convocavit dominus coelorum regni sedibus.
 A-A-O-A-G | A - G || A-A-G A-G° | A-O-G

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 IV. 1. Tantis successit Camanus, vir amabilis omnibus.
 A - G A-A-G | A-A-G || A-A A-O-G° | A-O-G

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 2. Christo nunc sedet supremus, hymnos canens quindecimus,
 A - G A - A-G | A-A-G || A - G A - G | A - A - G

Cf. the third Scipionic inscription, C. I. L. I. 33, p. 19:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Honos fama virtusque, gloria atque ingenium.
 A-G A-G | A-A-G° || A-O-G A-G | A - A - G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Quibus sei in longa licuisset tibe utier vita
 A - A A-A-G | A - A-G || A - A-O-G | A-G

The Mummian inscription, C. I. L. I. 541, p. 150:

- ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Corinto delete Romam redieit triumphans.
 A-A-G | A-A-G || A - G A - G | A - A - G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 3. Zoen ut carpat Cronanus, conservet eum dominus,
 A-G A-A-G | A-A-G || A-A-G A-G | A - G
 ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 4. Quos convocabit dominus coelorum regni sedibus.
 A - A-O-A-G | A - G || A-A-G A-G° | A-O-G

Non est quod moneatur, continues Zeuss (*Gram. Celt.* II. 1137), assonantiam, quae continuatur per membra exeuntia, inveniri lateralem quoque, ut in praecedente carmine. In his duobus igitur carminibus etiam per plures versus continuata reperitur una assonantia finalis, qui mos tamen solitus est nonnisi cambricis carminibus. Per pauciores vero versus vel

membra assonantia continuata (cf. p. 914) etiam in hibernicis satis consueta fuisse videtur, cum occurrat e. gr. per tres versus Columbani (p. 922), per tria membra versus quinti carminis codicis Neob. (p. 933), per quaterna membra in strophis temporalibus Antiphonarii Benchorensis (ed. Mur. p. 143), ut: altissime lumime nomine domine, tertiam clementiam perpetuam gratiam, etc.

Per octona porro membra vel etiam dena continuata assonantia finalis dominatur in singulis strophis hymni alphabetici in S. Comgillum abbatem eiusdem Antiphonarii (p. 139), quarum quaedam etiam initialem literam suam (quae insuper in latere quoque adhibetur) in initio membrorum continuant, e. gr. strophae A et D:

- A. 1. $\underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}}$
 Audite pantes ta erga allati ad angelica.
 A-A-G A-G | A-A-G || A-A-G | A - A A - G
 $\underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}}$
2. Athletae dei, abdita a iuventute florida,
 A-A-G A-G° | A-O-G || A - A A-G° | A-O-G
 $\underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}}$
3. Aucta in legis pagina, alta sancti per viscera.
 A-G A-A-G° | A-O-G || A-G A-G | A - A-O-G
 $\underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{O}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{O}} \underline{\text{G}}$
4. Aptā fide, iustitia, ad dei ducta gaudia,
 A-A A-G | A - A-G || A-A-G A-G°, A-O-G
 $\underline{\text{A}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{O}} \underline{\text{G}}$
5. Alti adlata merita. affatim concordantia
 A-G A-A-G | A - G || A-A-G° | A - O - A-O-G
 $\underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{O}} \underline{\text{A}} \underline{\text{O}} \underline{\text{G}}$
- D. 1. Doctus in dei legibus, divinis dictionibus.
 A-G A-A-G° | A-O-G || A-A-G° | A - O - A-O-G
 $\underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{O}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{O}} \underline{\text{A}} \underline{\text{O}} \underline{\text{G}}$
2. Ditatus sanctis opibus deo semper placentibus
 A-A-G A-G | A - G || A-G A-G | A-A-O-G
 $\underline{\text{A}} \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{G}} || \underline{\text{A}} \underline{\text{G}} \underline{\text{A}} \underline{\text{G}} | \underline{\text{A}} \underline{\text{A}} \underline{\text{O}} \underline{\text{G}}$

Cf. the Mummian inscription, C. I. L. I. 541, p. 150:

$\underline{\text{O}} \underline{\text{b}} \underline{\text{h}} \underline{\text{a}} \underline{\text{s}} \underline{\text{c}} \underline{\text{e}} \underline{\text{r}} \underline{\text{e}} \underline{\text{s}} \underline{\text{b}} \underline{\text{e}} \underline{\text{n}} \underline{\text{e}} \underline{\text{g}} \underline{\text{e}} \underline{\text{s}} \underline{\text{t}} \underline{\text{a}} \underline{\text{s}} \underline{\text{q}} \underline{\text{u}} \underline{\text{o}} \underline{\text{d}} \underline{\text{i}} \underline{\text{n}} \underline{\text{b}} \underline{\text{e}} \underline{\text{l}} \underline{\text{l}} \underline{\text{o}} \underline{\text{v}} \underline{\text{o}} \underline{\text{v}} \underline{\text{e}} \underline{\text{r}} \underline{\text{a}} \underline{\text{t}} \underline{\text{.}}$
 A - A-G A - A | A-G || A - G A-G° | A-O-G

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 3. Dedicatus in moribus, dei Stephanus agius.
 A-O-A-G | A-A-O-G || A-G A - G | A-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 4. Docebat sic et ceteros dicta docta operibus
 A-A-G A-A | A-O-G || A-G A - G | A - A - G

Thus in the providence of history Ireland became the sheltered haven for the conservation of the only branch of Keltic civilization that could hope to escape the leveling genius of Rome, and thus the blight of Hellenism, which wiped from literature the very name and fame of Italic accent and rhythm, passed without injury over their Keltic twin sisters in old Ireland. It is to the strength of Irish culture in the early Middle Ages that we are indebted for the preservation of the Keltic Saturnian, which furnishes us, as we have seen, so illuminating a supplement to our fragmentary remains of its Italic analogue.

The first and most enduring conquest of this culture was over our own forefathers, the Anglosaxons, among whom therefore the Italic-Keltic Saturnian was earliest introduced; cf. Zeuss, *Gram. Celt.* II. 923:

Magis progressa assonantia, frequentior incipiens et amplior finiens, tiam trisyllaba saepius, invenitur deinceps apud Anglosaxones carmina utine scribentes, ad quos, cum primitus propria fuerit eis nonnisi initialis assonantia, ut ceteris Germanis, *ab Hibernis haec forma transgressa putanda est, ut transiit scriptura et ars pingendi codices et ornandi.*

Construit e. gr. Aldhelmus, Saxonum occidentalium episcopus (obiit a. 89), Opp. ed. Giles, Oxon. 1844, p. 111:

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 1. Summi satoris solia sedit qui per aethralia,
 A-G A-A-G° | A - G || A-G A - G | A-A-O-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 2. Alti Olympi arcibus obvallatus minacibus,
 A-G A-A-G° | A-O-G° || A-O-A-G | A-A-O-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 3. Cuncta cernens cacumine coelorum summo lumine.
 A-G A - G | A-A-O-G || A-A-G A - G° | A-O-G

At p. 113:

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 1. Vale, vale, fidissime, phile Christi carissime,
 A-G A-G | A-A-O-G || A-G A - G | A-A-O-G

- ↓ ↑ ↑ ↑ | ↓ ↓ ↓ ↓ || ↑ ↑ ↓ ↓ ↑ | ↑ ↓ ↓
2. Quem in cordis cubiculo cingo amoris vinculo.
A - A A - G | A - A - G || A - G A - A - G° | A - O - G
- ↓ ↑ ↑ ↓ | ↑ ↓ ↓ ↓ || ↑ ↑ ↑ ↑ | ↑ ↓ ↓ ↓
3. Ave Hova altissime, olim sedes sanctissime,
A - G A - G | A - A - O - G || A - G A - G | A - A - O - G
- ↓ ↓ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↑ | ↑ ↓ ↓ ↓
4. Salutatis supplicibus Ethelwaldi cum vocibus.
A - A - G | A - A - G || A - A - G | A - A - O - G

Cf. Carmen Arvale, C. I. L. I. 28:

↑ ↑ ↑ | ↑ ↑ ↑ || ↑ ↓ ↓ ↓ | ↑ ↑

Semunis alternei advocabitis conctos.
A - A - G | A - A - G° || A - O - A - O - G | A - G

The Faliscan Cooks, C. I. L. XI. 3078:

↑ ↓ ↑ | ↑ ↓ ↓ ↓ || ↓ ↓ ↓ | ↑ ↑ ↑

Quei soueis argutieis opidque Volgani.
A - A - G | A - A - O - G || A - A - G | A - A - G

↑ ↓ ↓ ↓ | ↑ ↓ ↓ ↓ || ↑ ↓ ↓ ↓ | ↑ ↓ ↓ ↓

Gondecorant saipisume comvivia loidosque.
A - A - G | A - A - O - G || A - A - O - G | A - A - G

The Mummian inscription, C. I. L. I. 541, p. 150:

↑ ↑ ↓ | ↑ ↓ ↓ || ↑ ↓ ↓ | ↑ ↓ ↓

Hanc aedem et signu Herculis Victoris.
A - A - G | A - A - G° || A - O - G | A - A - G

First Scipionic inscription, C. I. L. I. 32, p. 18:

↑ ↑ ↑ | ↑ ↓ ↓ || ↑ ↓ ↓ ↓ | ↑ ↑

Honc oino ploirume cosentiont Romai.
A - A - G° | A - O - G || A - A - O - G | A - G

Naevius, *Bell. Pun.* (ap. Priscian VI. 1. 6):

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↑ ↓ ↓ | ↑ ↓ ↑

Bicorpores gigantes magnique Atlantes.
A - A - O - G | A - A - G || A - A - G | A - A - G

Epigramma Naevii (ap. Gell. I. 24. 1.):

$\bar{\text{I}} - \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 Immortales mortales si foret fas flere.
 A - O - A - G | A - A - G || A - A - G | A - A - G

- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 5. Te, te herus in omnibus clarum creavit in actibus,
 A - A A | A - A - O - G || A - G A - A - G | A - A - O - G
- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 6. Forma et usu virilem, facto et dicto senilem.
 A - G A - A - G | A - A - G || A - G A - A - G | A - A - G
- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 7. Tuam primum propaginem per profundam indaginem.
 A - G A - G | A - A - O - G || A - A - A - G | A - A - O - G
- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 8. Curiose conicere, mentis atque inspicere.
 A - O - A - G | A - A - G || A - G A - G | A - A - G
- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 9. Nullus valet volucris summi coeli sub nubibus.
 A - G A - G | A - A - G || A - G A - G | A - A - O - G

Assonantia finalis, quae est contrapposita, animadvertitur interdum dimidia, quae in carminibus hibernice scriptis frequentior est, e. gr. in arcibus minacibus, cubiculo vinculo, solia aethralia. Versus cuiusque quodvis membrum est octo syllabarum, eiusdem ambitus cuius est hymnorum Ambrosianorum quaevis linea, sed differunt haec quod metrum latinum vel quantitas omnino deest.

It is clear therefore that we have in the hymns of St. Ambrose, to which Zeuss here refers, the native Keltic Saturnian of the Gallic race, with the superadded quantities and verse-beat of Hellenizing metric.

Non aliter Anonymus ad Anonymam (Baldhardus, ut videtur, ad Berthitham), in operibus S. Bonifacii, ed. Giles, Lond. 1844, p. 280:

- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 1. Vale Christo virguncula, Christi nempe tyruncula,
 A - G A - G | A - A - O - G || A - G A - G | A - A - O - G
- $\bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \text{ } || \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} | \bar{\text{I}} \bar{\text{I}} \bar{\text{I}} \bar{\text{I}}$
 2. Mihi cara magnopere atque gnara in opere,
 A - G A - G | A - A - G || A - G A - G | A - A - G

- ↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓ -
 3. Tibi laudes contexo atque grates ingemino,
 A-G A-G | A-A-G || A-G A-G | A-A-G

Cf. the Carmen Arvale:

↓ ↑ ↓ ↑ | ↓ ↓ ↓
 Enos Lases iuvate.
 A-G A-G | A-A-G

- ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 4. Teque rogo cum tremore, agna Christi pro amore,
 A-G A-G | A-A A-G || A-G A-G | A-A-A-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 5. Vota redde cum fervore altissimo in aethere,
 A-G A-G | A-A-A-G || A-A-O-G | A-A-O-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 6. Quae pepigimus pariter, memorare tenaciter.
 A-A A-G | A-G || A-A-G | A-A-O-G

Eodemque modo Berthgitha ad Baldhardum, *ibid.* p. 273:

- ↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 1. Vale vivens feliciter, ut sis sanctus simpliciter,
 A-G A-G | A-A-O-G || A-A A-G | A-A-G
 ↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 2. Tibi salus per saecula tribuatur per culmina.
 A-G A-G | A-A-O-G || A-A-G | A-A-O-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 5. Vivamus soli domino vitam semper in saeculo.
 A-A-G A-G | A-G || A-G A-G | A-A-O-G

Itemque eadem poetria haud dubie (nomen in inscriptione non additur) ad Baldhardum in fine carminis p. 272:

- ↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 1. Have care crucicola, salutate a sorore,
 A-G A-G | A-A-G || A-A-G | A-A-A-G
 ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 2. Fine tenus feliciter, famam serva simpliciter.
 A-G A-G | A-A-O-G || A-G A-G | A-A-G

Winfridi (S. Bonifacii) ipsius epistola poetica ad Nidhardum, scripta circa a. 720, induta est eadem forma. Sunt primi versus (p. 30):

- ↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↑ || ↓' ↓' ↓' ↓' | ↓ ↓ ↓ ↑
1. Vale, frater, florentibus iuventutis cum viribus,
A-G A-G | A-A-O-G || A - A-G | A-A-O-G
- ↓ ↓ ↓ ↑ | ↓ ↓' ↓' ↓' || ↓ ↓' ↓' ↓' | ↓' ↓' ↓' ↓'
2. Ut floreas cum domino in sempiterno solio,
A-A-O-G | A - A - G || A-A-O-A-G | A-G
- ↓ ↓ ↓ ↑ | ↓ ↓' ↓' ↓' || ↓ ↓ ↓ ↓ | ↓ ↓' ↓' ↓'
3. Qua martyres in cuneo regem canent aethereo,
A-A-O-G | A - A - G || A-G A-G | A - A-G
- ↓ ↓ ↑ | ↓' ↓' ↓' ↓' || ↓ ↓ ↓ ↑ | ↓ ↓ ↓ ↑
4. Prophetæ apostolicis consonabunt et laudibus.
A-A-G | A - A-G° || A-O-A-G | A-A-O-G

Nonnisi bisyllaba assonantia finalis et frequentius monosyllaba legitur hic, quæ una cum initiali eam constructionem orationis ligatæ sistit, quæ in vetustis carminibus hibernice et cambrice scriptis primitus obtinet et communiter.

Hanc formam orationis poeticæ quis credat esse ortum primum apud poetas christianos finientis imperii Romani et transisse ad Bardos Cambrorum et in carmina gentilia Scandinavorum? Assonantia initialis autem si propria dicenda est formæ poeticæ Germanorum iam vetustis temporibus, iam tum cum "celebrabant carminibus antiquis, quod unum apud illos memoriae et annalium genus erat," gentis suæ conditores, assonantia incipiens una cum finali nec non intermedia putanda est celticæ orationis ligatæ forma prisca culta iam a Bardis et Druidis. Apud Hibernos et Cambros poetas iunctus reperitur communiter strictior versuum ambitus et certus syllabarum numerus nec non certa versuum collocatio, dum latini poætæ imitantes saepius latina metra supposuerunt; quis eiusmodi formas etiam Gallicis cognita negarit?

The certain answer to the Keltic grammarian's question is far more comprehensive than he could imagine at the time: the accent and rhythm of the double acute-stress and single grave-stress is the common Indoeuropean possession of the Italico-Keltic stock, and the tripudic distich or Saturnian tetrapody their common epic form. The Carmen Arvale, the Iguvine Litany, and Fiacce's Hymn are fruits of one culture-historical tree, and the Sacred Tripudium is the artistic root of them all.

§4. The Gallic Saturnian.—When we leave the sheltered island-home of Keltic culture, and enter the Keltic mainland in Spain, Gaul, and North Italy, we shall expect indeed to find our Gallic Saturnian, but not without the quantities and verse-beat of Hellenizing Rome: St. Hilary of Poitiers, St. Ambrose of Milan, and our own Romanic, Germanic, and English Long Meter tell the rest of the story; cf. Zeuss, *Gram. Celt.* II. 916:

S. Ambrosius, episcopus Mediolanensis, in Gallia natus (a. 333, obiit a. 397), cultus divini publici hymnis, antiphonis etc. celebrandi primus auctor fuit, sicut eius notarius Paulinus refert ad S. Augustinum (Append. ad opp. S. Ambros. ed. Bened., Paris, 1690, p. IV): "Eo Ambrosii tempore primum antiphonae, hymni ac vigiliae in ecclesia Mediolanensi celebrari coeperunt, cuius celebritatis devotio usque in hodiernum diem non solum in eadem ecclesia, verum per omnes paene occidentis provincias manet."

Hymni S. Ambrosii tetrametro iambico compositi sunt, sed accedit forma assonans eodem modo, ut monosticha Columbani Hiberni mox proferenda, hexametro latino composita, assonantia etiam vetusta hibernica induta sunt. Solvo hic stropham quatuor linearum secundum hibernicum collocationis modum in versus duorum membrorum, quorum quodvis est octo syllabarum, duos, et signo assonantiam lineolis in initio, literis cursivis in fine, e. gr. in exordio hymni martyrum:

- | | |
|----|---|
| 1. | $\bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}}$ |
| | $\text{A-A-G} \quad \text{A-G}^\circ \quad \quad \text{A-O-G} \quad \quad \text{A-A-O-G} \quad \quad \text{A-A-O-G}$ |
| 2. | $\bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}}$ |
| | $\text{A-G} \quad \text{A-A-G}^\circ \quad \quad \text{A-O-G} \quad \quad \text{A-G} \quad \text{A-A-G}^\circ \quad \quad \text{A-O-G}$ |
| 3. | $\bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}}$ |
| | $\text{A-A-O-A-G}^\circ \quad \quad \text{A-O-G} \quad \quad \text{A-G} \quad \text{A-A} \quad \quad \text{A-G} \quad \text{A-G}$ |
| 4. | $\bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}}$ |
| | $\text{A-A-G} \quad \text{A-G}^\circ \quad \quad \text{A-O-G} \quad \quad \text{A-A-G} \quad \text{A-G}^\circ \quad \quad \text{A-O-G}$ |
| 5. | $\bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{A}} \text{ } \bar{\text{G}} \quad \bar{\text{A}} \text{ } \bar{\text{G}} \quad \quad \bar{\text{A}} \text{ } \bar{\text{O}} \text{ } \bar{\text{G}}$ |
| | $\text{A-A-G} \quad \text{A-G}^\circ \quad \quad \text{A-O-G} \quad \quad \text{A-A-G} \quad \text{A-G}^\circ \quad \quad \text{A-O-G}$ |

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 6. Mortis sacrae compendio vitam beatam possident.
 A - G A - G | A - A - O - G || A - G A - A - G° | A - O - G

It is clear that we have before us our familiar Keltic Saturnian, now clad in the dress of Hellenizing metric,—*ad formam metri iambici*.

Nonnisi monosyllaba assonantia finalis, eaque lateralis et dispersa tantum, vix contraposita, legitur in hoc hymno (octavo editionis Bened. 2, p. 1222), sed iam bisyllaba etiam in sequentis noni exordio:

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 1. Somno reffectis artubus spreto cubili surgimus.
 A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G
 $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 2. Nobis, pater, canentibus adesse te deposcimus.
 A - G A - G | A - A - O - G || A - A - G A - A | A - O - G
 $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 3. Te lingua primum concinat, te mentis ardor ambiat,
 A - A - G A - G° | A - O - G || A - A - G A - G° | A - O - G
 $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 4. Ut actuum sequentium tu, sancte, sis exordium.
 A - A - O - G | A - A - O - G || A - A - G A - A | A - O - G

Assonantia est hic copulativa, eaque duplex, in prima stropha, contraposita a secunda. Assonantia finalis bisyllaba porro in aliis hymnis, quorum uctor vetustissimis testimoniis asseritur Ambrosius (cf. editorum admonitionem in hymnos), e. gr. in primi stropha sexta:

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 1. Gallo canente spes redit, aegris salus refunditur,
 A - G A - A - G | A - A - G || A - G A - G | A - A - O - G
 $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 2. Mucro latronis conditur, lapsis fides revertitur.
 A - G A - A - G° | A - O - G || A - G A - G | A - A - O - G

Immo trisyllabae assonantiae finientis nec non mediae sunt exempla vel stigia, e. gr. in quarti secunda stropha:

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 1. Non ex virili semine, sed mystico spiramine
 A - A A - A - G° | A - O - G || A - A - O - G | A - A - O - G

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 2. Verbum dei factum caro fructusque ventris floruit
 A - G A - G | A - G A - G || A - A - G A - G^o | A - O - G

Cf. Carmen Arvale:

- $\bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } | \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 Neve luem ruem Marmar sinas incurrere in pleoris.
 A - G A - G | A - G A - G || A - A A - O - G | A - A - G

The Italico-Keltic tetrapody (Saturnian), common alike to Italy and Gaul, has thus been provided with its Hellenizing dress,—*ad formam metri iambici*.

In quinti hymni sexta:

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \downarrow \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 1. Sic quinque millibus viris dum quinque panes dividis,
 A - A - G^o A - O - G | A - G || A - A - G A - G^o | A - O - G
 $\downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } || \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 2. Edentium sub dentibus in ore crescebat cibus.
 A - A - O - G | A - A - O - G || A - A - G A - A - G | A - G

In septimi tertia et quarta strophæ:

- $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 1. Votis vocemus et patrem, patrem perennis gloriæ,
 A - G A - A - G | A - A - G || A - G A - A - G^o | A - O - G
 $\downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 2. Patrem potentis gratiæ culpam releget lubricam.
 A - G A - A - G^o | A - O - G || A - G A - A - G | A - O - G
 $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 3. Informet actus strenuos, dentes retundat invidi,
 A - A - G A - G^o | A - O - G || A - G A - A - G^o | A - O - G
 $\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \downarrow \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ }$
 4. Casus secundet asperos, donet gerendi gratiam.
 A - G A - A - G^o | A - O - G || A - G A - A - G^o | A - O - G

In his *praeter formam externam incognitam poetis classicae vetustatis et peregrinam certe, quae adest haud dubie, quamvis ut additicia plus vel minus observata*, dominatur adhuc metrum latinum et syllabarum quantitas. It is clear that our author has mistaken rhythmic substance for incidental form: the substance is the Italico-Keltic tripudic tetrapody; the incidental

form is Hellenizing quantity and verse-beat; cf. *Sacred Tripudium*, §31-32, where the precisely analogous Hellenization of the Italic tetrapody is exhibited.

§5. Fiacc's Hymn.—We have now shown that the rhythmical stock-in-trade of Italic and Keltic monk alike was the familiar old tripudic distich or Saturnian tetrapody, with which we have become acquainted in inscription and in literature, and which is uniformly composed of two distinct tripudic dipodics. Thus the Sacred Tripudium emerges as the accentual and rhythmic norm, not alone of Italic-Romanic, but also of Keltic speech and verse, and furnishes us the sure key to the accentual and rhythmic systems of Latin, Oscan-Umbrian, and Keltic.

We are now prepared to examine the Old-Irish *Hymn of Fiacc*; cf. Leo, *Commentatio de Carmine Vetusto Hibernico in S. Patricii Laudem*, Halle, 1845, p. 4ff.: Auctor carminis nostri a viris doctis Hiberniae nominatur Fiecus, et dicitur discipulus S. Patricii, idemque episcopus Sleibtensis fuisse. Falsum autem hoc esse, docemur disticho XXII, ubi Temoria leserta memoratur, quae anno demum 540 p. Chr. desiit regia in hac insulae regione esse civitas. Theologi Hibernici facillime dubitationem tollunt; licunt enim, Fiecum virum sanctissimum prophetiae facultate praeditum fuisse, praevidisse igitur Temoriae desertionem; quae argumentatio, licet theologis satisfaciat, nobis ab historico perscrutandae huius rei studio aliena esse videtur. Ex nostra igitur sententia a S. Patricii discipulo compositum esse hoc carmen nequit, quod inde quoque elucet, quod poeta libros antea scriptos citat etiam eo in loco, ubi "S. Patricii confessio" respici non poterat, nam de canonum studio apud S. Germanum nihil omnino refert illa confessio. Perantiquum vero esse hoc carmen eo argumentamur, quod ne una quidem absurdissimarum de S. Patricio fabularum in eo exstat, quae mulae aliis omnibus in narrationibus de S. Patricio inveniuntur. Probatur haec sententia porro ignorantia posteriorum, qua factum est ut nomen montanarum Scotiae regionum et civitatis Autesiodorensis, quae in nostro carmine indubitanter inveniuntur, non solum non intellexerent, sed ut ad haec nomina interpretanda fabulas maxime a vero aberrantes fingerent de Patricio per Alpes Romam et ad insulas maris Tyrrheni profecto. In Hibernia, quae a sexto ad octavum saeculum scholis suis excelluit et in Galliam, Germaniam, adeo in Italiam doctores misit, postea bellis civilibus et peregrinorum incursionibus tot tantaeque urbes, monasteria scholae levastata sunt, ut magna doctrinae, qua ornata fuisset, laus omnino deleretur, totaque fere insula ignorantiae caligine obtegeretur. In hac infelicitissima aetate fabulae natae esse videntur de S. Patricio absurdissimae:

narrationem vero poeticam de eius vita, quam nos typis iterum excudendam curamus, priore tempore cum vigerent adhuc in insula eruditio et sanum indiciū, scriptam esse necesse est. Accuratus de tempore, quo compositum sit carmen, constituere non possumus: neque ante 540 p. Chr. neque uti opinamur post saeculum octavum scriptum est:

1. Genair patraicc innemthur ised atfet hiscelaib

A - G A - G | A - A - G || A - G A - G | A - A - G

This opening Keltic Saturnian is composed of two tripudic dipodies, each of the most universal Italico-Keltic type; e.g.,

Carmen Arvale: ↓ ↑ ↓ ↑ | ↓ ↓ ↓
Enos Lases iuvate
A - G A - G | A - A - G

On the city-gate of Anagnia:

↓ ↑ ↓ ↓ | ↓ ↓ ↓
Flamen sume samentum.
A - G A - G | A - A - G

The first Scipionic Inscription:

↓ ↑ ↓ ↓ | ↓ ↓ ↓
Consol censor aidilis.
A - G A - G | A - A - G

Livius' *Odyseia*:

↓ ↑ ↓ ↑ | ↓ ↓ ↓
Virum mihi Camena.
A - G A - G | A - A - G

Naevius' *Bellum Punicum*:

↓ ↑ ↓ ↓ | ↓ ↓ ↓
Novem Iovis concordēs.
A - G A - G | A - A - G

Anonymus ap. S. Bonifacium, Giles, 1844, p. 280:

↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Mihi cara magnopere atque gnara in opere
A - G A - G | A - A - G || A - G A - G | A - A - G

↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Tibi laudes contexo atque grates ingemino.
 A-G A-G | A-A-G || A-G A-G | A-A-G

Aldhelmus, Giles, 1844, p. 113:

↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↓ ↓ ↓
 Vale, vale, fidissime, phile Christi carissime.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G

Berthgitha ad Baldhardum, Giles, p. 273:

↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↓ ↓ ↓
 Vale vivens feliciter ut sis sanctus simpliciter.
 A-G A-G | A-A-O-G || A-G A-G | A-A-G

Ibid., Giles, p. 272:

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↓ ↓ ↓
 Fine tenus feliciter, famam serva simpliciter.
 A-G A-G | A-A-O-G || A-G A-G | A-A-G

P. 280:

↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↓ ↓ ↓
 Vale Christo virguncula, Christi nempe tyruncula.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G
 ↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Tuam primum propaginem per profundam indaginem.
 A-G A-G | A-A-O-G || A-A A-G | A-A-O-G
 ↓ ↑ ↓ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↓ ↓ ↓
 Nullus valet volucris summi coeli sub nubibus.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G
 ↓ ↑ ↓ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↓ ↓ ↓
 Ave Hova altissime, olim sedes sanctissime.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G

Versiculi Familiae Benchuir (ed. Murat., p. 156):

↓ ↑ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Virgo valde foecunda, haec et mater intacta
 A-G A-G | A-A-G || A-A A-G | A-A-G

We recognize therefore in the Saturnian rhythm of the double stress the common artistic type of the Italico-Keltic, or Western branch, of the Indo-European family: a sustained tripudic rhythm, that abhors the stressless arsis of the Greek, and therefore admits the O-tone only after the initial accent (A²) of the rhythm or after the double accent (A-A) of the tripudium, where all tripudic reversals (G-A-O and G-G) are also righted. The same curse of Hellenizing grammar, which successfully blotted out the record of the tripudium in Latin philology, is responsible for the corresponding obscuration of tripudic accent and rhythm in Keltic philology.

2. Maccan sembliadan deac intan dobreth foderaib.

A - G A - A - G | A - G || A - G A - G | A - A - G

Cf. *Versiculi Familiae Benchuir*, v. 7:

↓ ↑ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Domus deliciis plena super petram constructa.
A - G A - A - G | A - G || A - G A - G | A - A - G

In this way the Bangor Antiphonarium becomes a perfect key to the laws of Italico-Keltic accent and rhythm.

Ibid., v. 13:

↓ ↑ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Christo regina apta solis luce amicta.
A - G A - A - G | A - G || A - G A - G | A - A - G

Ibid., v. 15:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Vere regalis aula, variis gemmis ornata.
A - G A - A - G | A - G || A - G A - G | A - A - G

Very characteristic of our Keltic tradition is the fondness for the paracatalectic-procatalectic expansion of the first tripudium in the dipody or tetrapody (A-G A-A-G), of which on the other hand the rolling wheel of Hellenizing art has left meagre traces among Italic remains:

Carmen Priami, Varro, De L. L. VII. 28:

↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Veteres Casmenas cascās res volo profari.
A - G A - A - G | A - G || A - A - G | A - A - G

We find it at the beginning of the second dipody in the Carmen Arvale, v. 2:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Neve luem ruem Marmar sinas incurrere in pleoris.
 A-G A-G | A-G A - G || A-G A-A-O-G | A - A - G

The Mummian Inscription illustrates it in each dipody of v. 1:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Ductu auspicio imperioque eius Achaia capta.
 A-G A - A - G | A-O-O-A-G || A-G A-A-G | A-G

Similarly the Protymus Inscription in the first dipody, v. 3:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Quoius ingenium declarat pietatis alumnus.
 A - G A - A - G | A-A-G || A - A - G | A-A-G

It is clear therefore that in proportion as we withdraw from the field of Hellenizing art this paracatalectic-procatalectic type of tripudic expansion becomes more and more frequent, until in the Old-Irish tetrapody it divides honors with the double-paracatalectic type (A-G A-G) itself. In this way our Keltic tradition furnishes a perfect supplement to the Latin Saturnian.

3. Succat aainm itubrad ced aathair ba fissi.

A-G A-G | A-A-G || A-A A-G | A-A-G

Cf. *Versiculi Familiae Benchuir*, v. 17:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Virgo valde foecunda, haec et mater intacta.
 A-G A-G | A-A-G || A-A A-G | A-A-G

Aldhelmus, Giles, p. 113, v. 7:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Tuam primum propaginem per profundam indaginem
 A-G A - G | A-A-O-G || A - A A - G | A-A-O-G

Livius, *Odyss.* 12:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Quando dies adveniet quem profata Morta est.
 A - G A-G | A - A - G || A - A A-G | A-G A

Cf. also Livius, *Odyss.* 17:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Igitur demum Ulixi cor frixit prae pavore.
 A - G A - G | A - A - G || A - A - G | A - A - A - G

Naevius, *Bell. Pun.* 12:

Senex fretus pietate adlocutus summi
 A-G A-G | A-A-G° || A-O-A-G | A-G
 Regis fratrem Neptunum regnatorem marum.
 A-G A-G | A-A-G° || A-O-A-G | A-G

4. Macc alpuirn maic otide boadeochain odissi

• A - A - G | A - A - G || A - A - G | A - A - G

Cf. Aldhelmus, Giles, p. 113, v. 4:

Salutatis supplicibus Ethelwaldi cum vocibus.
A - A - G | A - A - G || A - A - G | A - A - O - G

Versiculi Familiae Benchuir, v. 19:

1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Cui vita beata cum perfectis futura.
 A - A-G | A-A-G || A - A-A-G | A-A-G

Naevius, *Bell. Pun.*, v. 20:






Bicorpores gigantes magnique Atlante-
 A-A-O-G | A-A-G || A-A-G | A-A-G

The Faliscan Cooks, vv. 3-4:

1 2 3 | 1 1 2 || 2 2 2 | 1 1 2
 Quei soueis argutieis opidque Volgani
 A - A-G | A-A-O-G || A-A-G | A-A-G
 1 2 3 | 1 1 2 || 1 1 2 | 1 1 2
 Gondecorant saipissume comvivia loidosque.
 A - A - G | A-A-O-G || A-A-O-G | A-A-G

Appius Claudius, 2:

↓ ↓ ↑ | ↓ ↓ ↑ || ↓ - ↓ ∪ ∪ | ↓ ∪ ∪ ↑
Amicum cum vides obliviscere miseras.
A-A-G | A-A-G° || A-O-A-O-G | A-A-G

5. Bai se bliadna ifognam maisse doine nistoimled
A-A A-G | A-A-G || A-G A-G | A-A-G

Identical with v. 3, except that the first and third tripudia have changed places.

6. Batar ile cothraige cethartrebe diafognad.
A-G A-G | A-A-G || A-A-O-G | A-A-G

Identical with v. 1, except that procatalexis (A-A-O-G) takes the place of double paracatalexis (A-G A-G) in the third foot. Compare:

Anonymus ap. S. Bonifacium, Giles, p. 280, v. 5:

↓ ∪ ↓ ∪ | ↓ ↓ ↓ ∪ || ↓ ↓ ∪ ↑ | ↓ ↓ ∪ ∪
Vota redde cum fervore altissimo in aethere
A-G A-G | A-A A-G || A-A-O-G | A-A-O-G

The Second Scipionic inscription, v. 3:

↓ ↑ ↓ ∪ | ↓ ↓ ↑ || ↓ ↓ ∪ ∪ | ↓ ↑
Quoius forma virtutei parisuma fuit.
A-G A-G | A-A-G || A-A-O-G | A-G

Naevius, *Bell. Pun.* 4:

↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ∪ ∪ ∪ | ↓ ↓ ↑
Noctu Troiad exhibant capitibus opertis.
A-G A-G | A-A-G || A-A-G | A-A-G

Ibid., 3:

↓ ∪ ↓ ÷ | ↓ ↓ ∪ || ↓ ↓ ↑ | ↓ ↓ ↑
Postquam avem aspexit in templo Anchisa.
A-G A-G | A-A-G || A-A-G | A-A-G

Ibid., 20:

∪ ∪ ↑ ↓ ∪ | ↓ ↓ ∪ || ↓ ↓ ↑ | ↓ ↓ ↑
Inerant signa expressa quo modo Titanes.
A-G A-G | A-A-G || A-A-G | A-A-G

7. Asbert Victor frigniad milcon tessed fortonna
A - G A - G | A - A - G || A - G A - G | A - A - G

Identical with v. 1.

8. Forruib achois forsindleicc maraid aoes nibronna.
A - G A - G | A - A - G || A - G A - G | A - A - G

Identical with v. 1.

9. Dofaid tarelpá huile de mair baamra retha
A - G A - A - G | A - G || A - A A - A - G | A - G

Cf. *Versiculi Familiae Benchuir*, v. 7:

↓ ↑ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Domus deliciis plena super petram constructa.
A - G A - A - G | A - G || A - G A - G | A - A - G

Ibid., v. 11.

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Arca Cherubin tecta omni parte aurata.
A - G A - A - G | A - G || A - G A - G | A - A - G

Ibid., v. 13:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Christo regina apta solis luce amicta.
A - G A - A - G | A - G || A - G A - G | A - A - G

Ibid., v. 15:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Vere regalis aula variis gemmis ornata.
A - G A - A - G | A - G || A - G A - G | A - A - G

St. Ambrosius, *Hymnus Martyrum*, v. 2:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Laudes ferentes debitas laetis canamus mentibus.
A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G

And frequently elsewhere in the Ambrosian hymns.

Naevius, *Bell. Pun.* 31:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓
Prima incedit Cereris Proserpina puer.
A - G A - A - G | A - G || A - A - O - G | A - G

A type otherwise hard to find among the *disiecta membra* of our Latin tradition.

10. Conidfargaib lagerman andes indeisciurt letha.

A - A - G | A - A - G || A - G A - A - G | A - G

Cf. Muratorium, Anecd. Lat. IV, after stanza Z of the *Hymnus Alphabeticus in honorem Patricii*:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Patricius episcopus oret pro nobis omnibus

A - A - G | A - A - O - G || A - G A - A - G° | A - O - G

Hymnus S. Camelaci, ed. Murat., p. 142:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Camelaci Cumiensis dei iusti famuli.

A - A - G | A - A - G || A - G A - G | A - G

Versiculi Familiae Benchuir, Murat., p. 156, v. 12:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Sacrosanctis referta, viris quatuor portata.

A - A - G | A - A - G || A - G A - G | A - A - G

St. Boniface, *Epistola ad Nidhardum*, ed. Giles, p. 30:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Ut floreas cum domino in sempiterno solio.

A - A - O - G | A - A - G || A - A - O - A - G | A - G

St. Ambrose, ed. Bened., Hymn V, Stanza 6:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Edentium sub dentibus in ore crescebat cibus.

A - A - O - G | A - A - O - G || A - A - G A - A - G | A - G

The Carmen Arvale, v. 4:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Semunis alternei advocabitis conctos.

A - A - G | A - A - G° || A - O - A - O - G | A - G

The Mummian Inscription, v. 2:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Corinto deleto Romam redieit triumphans.

A - A - G | A - A - G || A - G A - G | A - A - G

Livius, *Odysseia*, v. 3:

$\cup \text{'} \cup \cup \text{'} \cup \cup \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow$
 Mea puera quid verbi ex tuo ore supra fugit?
 A - A - G | A - A-G || A-A-G A-G | A-G A-G

Naevius, *Bell. Pun.*, 30:

$\downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \mid \downarrow \downarrow$
 Res divas edicit praedicit castus.
 A - A-G | A-A-G || A-A-G | A-G

Compare also the redistribution of the identical elements in Appius Claudius, 2:

$\cup \text{'} \cup \downarrow \downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \mid \downarrow \downarrow$
 Inimicus si ei commentus nec libens aequae.
 A - A - G A-G | A - A - G || A - A-G | A-G

Put the second and third tripudia in the first and second places, invert the thesis and arsis of the first, and we have the rhythm under consideration.

11. In innsib mara torrian ainis innib adrimi
 A - A-G | A - A - G || A-G A-G | A-A-G

Cf. St. Boniface, *Epistola ad Nidhardum*, Giles, p. 30:

$\downarrow \downarrow \cup \downarrow \mid \downarrow \cup \text{'} \cup \downarrow \parallel \downarrow \downarrow \downarrow \downarrow \mid \downarrow \cup \text{'} \cup \downarrow$
 Qua martyres in cuneo regem canent aethereo.
 A - A-O-G | A - A - G || A-G A-G | A - A - G

Versiculi Familiae Benchuir, v. 12:

$\cup \text{'} \cup \downarrow \downarrow \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \cup \text{'} \cup \downarrow \mid \downarrow \downarrow \downarrow$
 Sacrosanctis referta, viris quatuor portata.
 A - A - G | A-A-G || A-G A - G | A-A-G

Carmen Arvale, v. 3:

$\cup \text{'} \cup \cup \text{'} \cup \mid \cup \text{'} \cup \downarrow \parallel \downarrow \downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow$
 Satur fure, fere Mars, limen sali, sta verber.
 A - A | A - A || A-G A-G | A - A - G

Mummius Triumphator, v. 2:

$\downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \cup \text{'} \cup \downarrow \mid \downarrow \downarrow \downarrow$
 Corinto deleto Romam redieit triumphans.
 A - A - G | A-A-G || A - G A - G | A - A - G

12. Legais canoin lagerman ised adfiadat lini.

A - G A - G | A - A - G || A - G A - A - G | A - G

Identical with v. 1, except that the third tripudium is paracatalectic-pro-catalectic instead of double-paracatalectic. Compare:

Hymnus in Laudem Patricii, Ap. Galland. 10, 183:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Cuius opera refulgent clara inter homines.
A - G A - G | A - A - G || A - G A - G | A - G

Versiculi Familiae Benchuir, ed. Murat., p. 156, v. 3:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Munther Benchuir beata fide fundata certa
A - G A - G | A - A - G || A - G A - A - G | A - G

With interchange of the dipodies:

Ibid., v. 7:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Domus deliciis plena, super petram constructa.
A - G A - A - G | A - G || A - G A - G | A - A - G

Ibid., 11:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Arca Cherubin tecta omni parte aurata.
A - G A - A - G | A - G || A - G A - G | A - A - G

Ibid., 13:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Christo regina apta, solis luce amicta.
A - G A - A - G | A - G || A - G A - G | A - A - G

Compare also:

Memoria Abbatum Nostrorum, ed. Peyron in Cic. orat. fragm. ined., p. 225, Stanza I, v. 2:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Carum habuit Beognoum domnum ornavit Aedeum.
A - G A - G | A - A - O - G || A - G A - A - G° | A - O - G

Ibid., Stanza III, v. 3:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Rector bonus Baithenus, summus antistes Crotanus
A - G A - G | A - A - G || A - G A - A - G | A - A - G

Ibid., Stanza IV, v. 2:

$\bar{\text{u}}$ u $\bar{\text{u}}$ u $\bar{\text{u}}$ | u $\bar{\text{u}}$ u || $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ u
 Christo nunc sedet supremus, hymnos canens quindecimus.
 A - G A - A-G | A-A-G || A-G A-G | A - A-G

St. Ambrose, *Hymnus Martyrum*, v. 6:

$\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u || $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ u
 Mortis sacrae compendio vitam beatam possident.
 A-G A-G | A-A-O-G || A-G A-A-G° | A-O-G

Livius, *Odyseia*, 24:

$\bar{\text{u}}$ $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u || $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ u
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A-G | A-A-G || A-G A-A-G | A-G

Compare also the first dipody in Naevius, *Bell. Pun.*, 31:

$\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ || $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ u
 Prima incedit Cereris Proserpina puer.
 A-G A-A-G | A-G || A-A-O-G | A-G

And both dipodies in the first verse of the Mummian Inscription, C. I. L. I. 541:

$\bar{\text{u}}$ u $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ u $\bar{\text{u}}$ u || $\bar{\text{u}}$ u $\bar{\text{u}}$ u $\bar{\text{u}}$ u | $\bar{\text{u}}$ u $\bar{\text{u}}$ u
 Ductu auspicio imperioque eius Achaia capta.
 A-G A - A-G° | A-O-O-A-G || A-G A-A-G | A-G

13. Dochum nerenn dodfetis aingil de hifithisi
 A-G A-G | A-A-G || A-G A-A | A-G

Practically identical with v. 1.

14. Menicc atchithe hifisib dosnicfed arithisi
 A-G A-A-G | A-A-G || A-A-G A-A-G

Identical with v. 6, except that in the first tripudium the expansion is paracatalectic-procatalectic, not double paracatalectic. Zimmer's emendation (*Kelt. Stud.* II. 163) is therefore unnecessary.

15. Robo chobair donderinn tichtu patraic forochlad.
 A-G A-G | A-A-G || A-G A-G | A-A-G

Identical with v. 1.

16. Roclos cian son agarma macraide caille fochlad.

A - G A - A | A-A-G || A-A-G A-G | A - G

Cf. *Memoria Abbatum Nostrorum*, Stanza II, v. 1:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Gratum fecit Fintenapum heredem alnum inclitum
A - G A-G | A - A - G || A-A-G A-G° | A-O-G

Ibid., Stanza IV, v. 3:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Zoen ut carpat Cronanus, conservet eum dominus.
A - G A-A-G | A - A - G || A-A-G A-G | A - G

Hymnus in S. Comgillum, ed. Mur., p. 139, Stanza A, v. 4:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Apta fide, iustitia, ad dei ducta gaudia.
A - G A-G | A - A - G || A-A-G A-G° | A-O-G

Aldhelmus, ed. Giles, p. 111, v. 3:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Cuncta cernens cacumine coelorum summo lumine.
A - G A - G | A-A-O-G || A-A-G A - G° | A-O-G

Compare the first dipody in the *Titulus Coquorum*, v. 1:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Gonlegium quod est aciptum aetatei agenda.
A - A - G A - G | A-A-G || A-A-G | A-A-G

The last dipody in Livius, *Odysseia*, 3:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Mea puera quid verbi ex tuo ore supra fugit.
A - A - G | A - A-G || A-A-G A-G | A - A - G

Ibid., 17:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Igitur demum Ulixi cor frixit prae pavore.
A - G A - G | A-A-G || A-A-G A - A | A-G

Ibid., 18:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Celsosque ocris arvaque putria et mare magnum.
A - A - G A-G° | A-O-G || A - G A - A | A - G

St. Augustine, *Psalmus contra Donatistas*, Stanza II, v. 11:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1 1
 Et pace Christi conscissa spem ponunt in homine.
 A-A-G A-G | A-A-G || A - A-G | A - A-G

Hymnus in Laudem S. Patricii, ap. Galland. 10, 183:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1 1
 Viri in Christo beati Patrici episcopi.
 A-G A - A-G | A-A-G || A - A-G | A-A-O-G

Ibid., v. 5:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1 1
 Beata Christi custodit mandata in omnibus.
 A-A-G A-G | A-A-G || A - A-G | A - A-O-G

Ibid., v. 7:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1 1
 Sanctumque cuius sequuntur exemplum mirificum.
 A - A-G A-G | A - A-G || A-A-G | A - A-G

Hymnus S. Camelaci, ed. Murat., p. 142, v. 3:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1 1
 Exemplum praebe in toto fidelis in opere.
 A - A-G A-G | A-A-G || A-A-G | A - A-G

Appius Claudius, 2:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Inimicus si es commentus nec libens aequae.
 A - A-G A-G | A - A-G || A-A-G | A-G

The Faliscan Cooks, v. 2:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Opi parum ad veitam quolundam festosque dies.
 A - A-G A - A-G | A-A-G || A-A-G | A-G

The Third Scipionic Inscription, v. 4:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Quibus sei in longa licuisset tibi utier vita.
 A - A A-A-G | A - A-G || A - A-O-G | A-G

The Protymus Epitaph, v. 3:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Quoius ingenium declarat pietatis alumnus.
 A-G A - A - G | A-A-G || A - A-G | A-A-G

Naevius, *Bell. Pun.* 3:

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—} | \text{ } \downarrow \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \| \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—}$
 Sacra in mensa penatium ordine ponuntur.
 A - A A - A - G | A - A - O - G^o || A - O - G | A - A - G

Ibid., 22:

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } \| \bar{\text{u}} \text{ } \cup \text{ } \text{—} | \downarrow \bar{\text{u}} \text{ } \text{—}$
 Iamque eius mentem fortuna fecerat quietem.
 A - G A - A - G | A - A - G^o || A - O - G | A - A - G

Ibid., 24:

$\bar{\text{u}} \text{ } \text{—} \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } \| \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—}$
 Blande et docte percontat Aenea quo pacto.
 A - G A - A - G | A - A - G || A - A - G | A - A - G

Ibid., 31:

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—} | \cup \text{ } \text{—} \cup \text{ } \text{—} \| \downarrow \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } | \downarrow \text{—}$
 Prima incedit Cereris Proserpina puer.
 A - G A - A - G | A - G || A - A - O - G | A - G

Accordingly our most general definition of the Italic-Keltic dipody is two pairs of stress contrasts, that is two tripudia, in which all theses are acute, and no O, G-G, or G-A-O is admitted except after A² or A-A. The favorite tripudic expansion is that of the first foot, and when two dipodies are contrasted in a distich the preference is for sustained (paracatalectic and procatalectic) expansion in the first place, contrasted with unsustained (acatalectic) in the third.

18. Aratintarrad ochloen tuatha herenn dobethu
 A - O - A - G | A - A - G || A - G A - G | A - A - G

Identical with v. 1, except that acatalexis-paracatalexis substitutes double paracatalexis in the first foot. Compare:

Aldhelmus, ed. Giles, Oxon. 1844, p. 113, v. 8:

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \text{—} | \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \cup \text{ } \| \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } | \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \cup \text{ }$
 Curiose conicere, mentis atque inspicere.
 A - O - A - G | A - A - G || A - G A - G | A - A - G

Epigram of Naevius, v. 1:

$\bar{\text{u}} \text{ } \text{—} \bar{\text{u}} \text{ } \text{—} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \text{—} \| \bar{\text{u}} \text{ } \downarrow \text{—} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup$
 Immortales mortales si foret fas flere.
 A - O - A - G | A - A - G || A - A - G | A - A - G

Mummius Triumphator, v. 2:

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Corinto deleto Romam redieit triumphans.
 A-A-G | A-A-G || A-G A-G | A-A-G

Naevius, *Bell. Pun.* 48:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Sicilienses paciscit obsides ut reddant.
 A-O-A-G | A-A-G° || A-O-G | A-A-G

19. Tuatha herenn doairchntais dosnicfed sithlaith nua
 A-G A-G | A-A-G || A-A-G A-G | A-G

Identical with v. 1, except that the last tripudium has changed places with the thesis of the third. Also identical with v. 12, except that thesis has changed place with arsis in the third tripudium. Compare also:

Memoria Abbatum Nostrorum, Peyron (Cic. fragm. ined., p. 225):

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Gratum fecit Fintenapum heredem, alnum, inclitum
 A-G A-G | A-A-G || A-A-G A-G° | A-O-G

Hymnus in S. Comgillum, ed. Mur., p. 139, Stanza A, v. 4:

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Aptā fide, iustitia, ad dei ducta gaudia.
 A-G A-G | A-A-G || A-A-G A-G° | A-O-G

Aldhelmus, ed. Giles, Oxon. 1844, p. 111, v. 3:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Cuncta cernens cacumine coelorum summo lumine.
 A-G A-G | A-A-O-G || A-A-G A-G° | A-O-G

Livius, *Odyssæia* 17:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Igitur demum Ulixi cor frixit prae pavore.
 A-G A-G | A-A-G || A-A-G A-A | A-G

20. Meraid codead iartaige bedfas tir temrach tua
 A-G A-G | A-A-G || A-G A-A-G | A-G

Identical with v. 12.

21. Adruid friloeaire tichtu phatraicc nicheilltis
 A-A-G° | A-O-A-G || A-G A-G | A-A-G

Practically identical with v. 11.

22. Rofrad indatssine inna flatha asbeirtis.

A-A-G | A-A-O-G || A-G A-G | A-A-G

Identical with v. 21.

23. Baleir patraicc combeba basab indarba cloene

A-G A - G | A-A-G || A-G A-A-G | A-G

Identical with v. 20.

24. Ised doforgaib . . . suas de sech treba doine.

A-G A-A-G | || A - A A - A-G | A-G

Identical with v. 9.

25. Ymmuin ocus abcolips natricoicat noscanad

A - G A-G | A-A-G^o || A-O-A-G | A-A-G

Identical with v. 6.

26. Pridchad baitsed arniged de molad de nianad.

A - G A - G | A-A-G || A - A-G | A - A-G

Identical with v. 25.

27. Nicongebed uacht sini dofeiss aidche hilinnib

A-A-O-G | A - A-G || A-G A - G | A-A-G

Identical with v. 11.

28. Fornim consen arige pridchais fride indinnib.

A - G A - G | A-A-G || A - G A-G | A-A-G

Identical with v. 1.

29. Islan tuaith benna bairche nisgaibed tart nalia

A-G A - A - G | A - G || A - A-G | A - A-G

Cf. *Hymnus in Laudem Patricii*, v. 2:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Viri in Christo beati Patrici episcopi.

A-G A - A - G | A-A-G || A-A-G | A-A-O-G

Versiculi Familiae Benchuir, ed. Murat., p. 156, v. 7:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Domus deliciis plena super petram constructa.

A - G A - A - G | A-G || A - G A G | A - A-G

Ibid., v. 14:

↓ ↑ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Simplex simulque docta undecunque invicta.
 A - G A - A - G | A - G° || A - O - A - G | A - A - G

Hymnus in S. Comgillum, Stanza A, v. 5:

↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ - ↓ ↓ ↓
 Alti adlata merita affatim concordantia.
 A - G A - A - G | A - G || A - A - G° | A - O - A - O - G

St. Ambrose, ed. Bened., *Hymn IV*, 2d Stanza, v. 1:

↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Non ex virili semine sed mystico spiramine.
 A - G A - A - G° | A - O - G || A - A - O - G | A - A - O - G

Carmen Priami, Varro, *De L. L.* 7. 28:

↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Veteres Casmenas cascas res volo profari.
 A - G A - A - G | A - G || A - A - G | A - A - G

Naevius, *Bell. Pun.* 3:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Sacra in mensa penatium ordine ponuntur.
 A - G A - A - G | A - A - O - G° || A - O - G | A - A - G

Identical with the type under consideration, except that the second and third feet have changed places. Similarly:

Ibid., 22:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Iamque eius mentem fortuna fecerat quietem.
 A - G A - A - G | A - A - G° || A - O - G | A - A - G

Ibid., 24:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Blande et docte percontat Aenea quo pacto.
 A - G A - A - G | A - A - G || A - A - G | A - A - G

Ibid., 31:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Prima incedit Cereris Proserpina puer.
 A - G A - A - G | A - G || A - A - O - G | A - G

Such types represent the most primitive phase in the evolution of tripudic rhythm: each word-foot is a tripudic verse-foot, with single or double acute thesis and grave arsis.

So,

Hymnus in Patricium, ap. Murat. (Anecd. Latin. IV) post stropham Z,
v. 3:

↓ ↓ ↑ | ↑ ↑ || ↑ ↑ | ↑ ↑ ↑
Patrici laudes semper dicamus.
A-A-G | A-G || A-G | A-A-G

The next step in the evolution of tripudic rhythm is to let the word-foot represent separately the thesis or arsis of the tripudic verse-foot:

Ibid., v. 4:

↑ ↑ | ↓ ↑ ↑ || ↑ ↑ | ↑ ↑ ↑
Ut nos cum illo semper vivamus.
A-A | A-A-G || A-G | A-A-G

Ibid., v. 1:

↓ ↓ ↑ ↓ | ↓ ↑ ↓ ↓ || ↓ ↑ ↑ ↑ | ↓ ↓ ↑
Patricius episcopus oret pro nobis omnibus.
A-A-G | A-A-O-G || A-G A-A-G° | A-O-G

Hymnus S. Camelaci, ed. Murat., p. 142, v. 2:

↑ ↓ ↑ ↑ | ↑ ↓ ↑ ↑ || ↓ ↑ ↑ ↑ | ↑ ↓ ↓
Camelaci Cumiensis dei iusti famuli.
A-A-G | A-A-G || A-G A-G | A-G

Aldhelmus, Giles, p. 113, v. 4:

↑ ↓ ↑ ↑ | ↑ ↓ ↓ ↓ || ↑ ↓ ↑ ↑ | ↑ ↑ ↓ ↑
Salutatis supplicibus Ethelwaldi cum vocibus
A-A-G | A-A-G || A-A-G | A-A-O-G

St. Boniface, Giles, 1844, p. 30, v. 4:

↓ ↑ ↑ | ↑ ↓ ↓ ↓ || ↑ ↓ ↑ ↑ | ↑ ↑ ↓ ↑
Prophetae apostolicis consonabunt et laudibus.
A-A-G | A-A-G° || A-O-A-G | A-A-O-G

The analogous evolution of our Italico-Keltic tripudium is clearly traceable in the Latin tradition. The more primitive types show coincidence of verse-foot and word-foot, or what amounts to the same thing, thorough-

going coincidence of word-foot with the separate thesis and arsis of the tripudium:

Cicero, *De Finibus* I. 15:

↓ ↓' ↓ ↓ | ↓ ↓ ↓' ↓ ↓
 Quot homines tot sententiae
 A - A - G | A - A A-O-G

Ibid., *De Officiis* I. 33:

↓ ↓ ↓ | ↓ ↓ ↓' ↓' ↓' ↓
 Summum ius summa iniuria.
 A - G A | A - G A-A-O-G

Paulus ex Festo, p. 93 M:

↓ ↓ ↓ | ↓' ↓' ↓' || ↓ ↓ | ↓ ↓
 Hiberno pulvere verno luto
 A-A-G° | A-O-G || A-G | A-G

↓ ↓' ↓' ↓' | ↓' ↓' || ↓' ↓' ↓' | ↓' ↓
 Grandia farra Camille metes
 A - O-G | A-G || A-A-G | A-G

Gellius IV 9:

↓' ↓' ↓' ↓ ↓ ↓' ↓' | ↓' ↓' ↓'
 Religentem esse oportet
 A - A - G A-G | A-A-G

↓' ↓' ↓' ↓' ↓' | ↓' ↓' ↓'
 Religiosus ne fuas.
 A - O-A-G | A-A-G

Martius Vates, ap. Isidor. vi. 7. 12:

↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | ↓' ↓' ↓'
 Postremus dicas primus taceas.
 A-A-G | A-G || A-G | A - G

Pseudo-Sallust. ad Caesarem I. 1. 2:

↓ ↓' ↓' ↓' | ↓' ↓' || ↓' ↓' | ↓' ↓' ↓'
 Est faber suae quisque fortunae.
 A - A-G | A-G || A-G | A-A-G

Appius Claudius ap. Fest. 317 M:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Qui animi compotem esse,
A - A - G° | A - O - G A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓
Ne quid fraudis stuprique
A - G A - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Ferocia pariat.
A - A - O - G | A - G

Ibid. ap. Priscian. I. 384. 3 H:

↓ ↓ ↓ | ↓ ↓ ↓
Amicum cum vides
A - A - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Obliviscere misérias:
A - O - A - O - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Inimicus si es commentus
A - A - G A - G | A - A - G

↓ ↓ ↓ | ↓ ↓ ↓
Nec libens aequē.
A - A - G | A - G

Varro, *De Re Rustica* I. 2. 27:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Terra. pestem teneto
A - G A - G | A - A - G

↓ ↓ ↓ | ↓ ↓ ↓
Salus hic maneto.
A - G A | A - A - G

The Carmen Arvale exhibits this primitive coincidence of word-foot and verse-foot in a thoroughgoing way:

↓ ↑ ↓ ↑ | ↓ ↓ ↓
 Enos Lases iuvate.
 A-G A-G | A-A-G

↓ ↓ ↓ ↑ | ↓ ↑ ↓ ↑ || ↓ ↑ ↓ ↓ ↓ ↓ | ↓ ↓ ↑
 Neve luem ruem Marmar sinas incurrere in pleois
 A-G A-G | A-G A-G || A-G A-A-O-G | A-A-G

↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↑ ↓ ↑ | ↓ ↓ ↑
 Satur fure fere Mars limen sali sta verber
 A-G A | A-A || A-G A-G | A-A-G

↓ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↓ ↓ ↓ | ↓ ↑
 Semunis alternei advocabitis conctos
 A-A-G | A-A-G° || A-O-A-O-G | A-G

↓ ↑ ↓ ↑ | ↓ ↓ ↑
 Enos Marmar iuvato
 A-G A-G | A-A-G

↓ ↓ ↓ | ↓ ↓ ↓
 Triumpe Triumpe
 A-A-G | A-A-G

↓ ↓ ↓
 Triumpe
 A-A-G

Varro, *De Lingua Latina* VI. 21:

↓ ↑ | ↓ ↑ || ↓ ↑ | ↓ ↑
 Novum vetus vinum bibo
 A-G | A-G || A-G | A-G
 ↓ ↑ | ↓ ↓ ↓ || ↓ ↑ | ↓ ↓ ↓
 Novo veteri morbo medeor.
 A-G | A-G || A-G | A-G

Servius ad Verg. Aen. VIII. 72:

↓ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↓ ↑ | ↓ ↑
 Adesto Tiberine cum tuis undis.
 A-A-G | A-A-G || A-A-G | A-G

The Faliscan Cooks, v. 3:

↓ ↓ ↑ | ↓ ↓ ↓ ↑ || ↓ ↓ ↓ | ↓ ↓ ↑
 Quei soueis arguticis opidque Volgani.
 A-A-G | A-A-O-G || A-A-G | A-A-G

Ibid., v. 4:

$\bar{\text{u}}$ $\cup$ $\cup$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$ u || $\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$
 Gondēcorant saipisumē comvivia loidosque.
 A - A - G | A - A-O-G || A - A-O-G | A-A-G

The Fourth Scipionic Inscription, v. 1:

$\bar{\text{u}}$ u | $\cup$ $\cup$ $\bar{\text{u}}$ $\cup$ u || $\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$ | $\bar{\text{u}}$ $\bar{\text{u}}$ u
 Magna sapiētia multasque virtutes.
 A - G | A - A-O-G || A-A - G | A-A - G

The Protymus Epitaph, v. 2:

$\bar{\text{u}}$ $\bar{\text{u}}$ u | $\bar{\text{u}}$ u || $\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$ | $\bar{\text{u}}$ $\bar{\text{u}}$ u
 Ameiceis summa qum laude probatus.
 A-A-G | A - G || A - A-G | A-A-G

The Eurysaces Epitaph:

$\bar{\text{u}}$ $\bar{\text{u}}$ | $\cup$ $\cup$ $\bar{\text{u}}$ u || $\bar{\text{u}}$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u
 Est hoc monimentum Marcei Vergilei
 A - A | A - A-G || A-G | A-A-G
 $\bar{\text{u}}$ $\cup$ $\cup$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u || $\cup$ $\bar{\text{u}}$ $\cup$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u
 Eurysacis pistoris redemptoris apparet.
 A - A - G | A-A-G || A - A-G | A-A-G

It is thus clear that the whole law and commandment of the Italico-Keltic tripudium consists in requiring for each verse-foot an acute thesis and a stressed arsis, and therefore in excluding O, G-G, and G-A-O, except after A² (initial accent of rhythm) or A-A, where the first G becomes G^o (= O), and is thus rhythimized.

Livius, *Odyss.* 3:

$\cup$ $\cup$ $\cup$ $\bar{\text{u}}$ $\cup$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u || $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$ | $\bar{\text{u}}$ u $\bar{\text{u}}$ u
 Mea puera quid verbi ex tuo ore supra fugit.
 A - A - G | A - A-G || A-A-G A-G | A-G A-G

Such types therefore present no difficulty to tripudic theory.

Ibid., 18:

$\bar{\text{u}}$ $\bar{\text{u}}$ $\cup$ $\bar{\text{u}}$ u | $\bar{\text{u}}$ $\cup$ $\cup$ || $\cup$ $\bar{\text{u}}$ $\cup$ $\bar{\text{u}}$ $\cup$ | $\bar{\text{u}}$ u
 Celsosque ocris arvaque putria et mare magnum.
 A-A-G A-G^o | A-O-G || A-G A - A | A - G

Ibid., 24:

$\bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota}$
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A-G | A-G A || A-G A-A-G | A-G

Ibid., 26:

$\bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota}$
 Inferus an superus tibi fert deus funera Ulixes?
 A-O-G A - A-G | A-G A-A-G° || A-O-G | A-A-G

Ibid., 36:

$\bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota}$
 Cum socios nostros mandisset impius Cyclops.
 A - A-G A-G | A-A-G° || A-O-G | A-G

Ibid., 38:

$\bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota}$
 At celer hasta volans perrumpit pectora ferro.
 A - A A-G - A-G | A-A-G° || A-O-G | A-G

The unusual expansion of the first arsis (hasta volans) pictures the rush of spear.

Naevius, *Bell. Pun.* 10:

$\bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota}$
 Pulchraque ex auro vestemque citrosam.
 A - O-G | A-A-G || A-A-G | A-A-G

Ibid., 20:

$\bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota}$
 Bicorpores Gigantes magnique Atlantes.
 A-A-O-G | A-A-G || A-A-G | A-A-G

Ibid., 22:

$\bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota}$
 Iamque eius mentem fortuna fecerat quietem.
 A-G A-G - A-G | A-A-G° || A-O-G | A-A-G

The unusual expansion of the first arsis (eius mentem) is justified by the integral idea of the phrase.

Ibid., 24:

$\bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad || \quad \bar{\iota} \bar{\iota} \bar{\iota} \quad | \quad \bar{\iota} \bar{\iota} \bar{\iota}$
 Blande et docte percontat Aenea quo pacto.
 A-G A-A-G | A-A-G || A-A-G | A - A-G

Ibid., 25:

$\downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \parallel \downarrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow$
 Manusque susum ad caelum sustulit suas rex.
 A-A-G A-G | A-A-G° || A-O-G | A-G A

Ibid., 30:

$\uparrow \uparrow \uparrow \parallel \uparrow \uparrow \uparrow \parallel \uparrow \uparrow \uparrow$
 Res divas edicit, praedicat castus.
 A-A-G | A-A-G || A-A-G | A-G

Ibid., 31:

$\uparrow \downarrow \uparrow \uparrow \uparrow \parallel \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \uparrow$
 Prima incedit Cereris Proserpina puer.
 A-G A-A-G | A-G || A-A-O-G | A-G

Ibid., 32:

$\uparrow \uparrow \downarrow \uparrow \uparrow \parallel \uparrow \uparrow \uparrow \parallel \uparrow \downarrow \downarrow \uparrow \downarrow \uparrow$
 Sanctusque Delphis prognatus Pythius Apollo.
 A-A-G A-G | A-A-G° || A-O-G | A-A-G

Ibid., 37:

$\uparrow \uparrow \downarrow \uparrow \uparrow \uparrow \parallel \uparrow \uparrow \downarrow \uparrow \downarrow \parallel \uparrow \downarrow \downarrow \uparrow \uparrow \uparrow$
 Transit Melitam Romanus exercitus insulam integram
 A-G - A-G A-A-G | A-A-O-G° || A-O-G | A-A-G
 $\uparrow \uparrow \downarrow \uparrow \uparrow \uparrow \parallel \uparrow \uparrow \parallel \downarrow \uparrow \downarrow \uparrow \uparrow \uparrow$
 Urit, populatur, vastat, rem hostium concinnat.
 A-G A-A-G | A-G || A-A-O-G | A-A-G

The unusual expansion in the first thesis is in accord with the rapid movements of war, unless perchance *exercitus* be a gloss.

Ibid., 44:

$\uparrow \downarrow \uparrow \downarrow \downarrow \downarrow \parallel \uparrow \downarrow \parallel \uparrow \downarrow \uparrow \downarrow \uparrow$
 Septimum decimum annum ilico sedent.
 A-O-G A-G | A-G° || A-O-G | A-G

Ibid., 47:

$\uparrow \uparrow \uparrow \uparrow \uparrow \parallel \downarrow \downarrow \uparrow \downarrow \downarrow \parallel \downarrow \uparrow \uparrow \uparrow$
 Convenit regnum simul atque locos ut haberent
 A-A-G A-G | A-A-G || A-G A | A-A-G

Ibid. 48:

$\downarrow \downarrow \downarrow \downarrow \uparrow \parallel \uparrow \uparrow \uparrow \parallel \uparrow \downarrow \uparrow \uparrow$
 Reconciliant captivos plurimos idem
 A-A-G | A-A-G° || A-O-G | A-G

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘
 Sicilienses paciscit obsides ut reddant.
 A - O-A-G | A-A-G° || A-O-G | A - A - G

Ibid., 50:

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | ˘ ˘ ˘
 Magnamque domum decoremque ditem vexarant.
 A - A - G A - G | A - A - G || A-G | A-A-G

Ibid., 51:

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | ˘ ˘ ˘
 Onerariae onustae stabant in flustris.
 A- A-O-G | A-A-G || A - G | A - A - G

Ibid., 52:

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘ ˘
 Plerique omnes subigunt sub suum iudicium.
 A-A-G A-G | A - G || A - A-G | A - A - G

Ibid., 53:

˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘
 Quod bruti nec satis sardare queunt.
 A - A-G | A - A - G || A-A-G | A - G

Ibid., 56:

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘ ˘
 Simul alius aliunde rumitant inter sese.
 A - A - G | A - A - G° || A-O-G | A-G A-G

Accordingly our most general law of Italico-Keltic versification: *provide an accentual contrast in each foot in such fashion that G shall never seem to become thesis and O shall never seem to become arsis.*

Let us now observe this tripudic law of accentual contrast as it operates in the Old-Irish Saturnian, and we shall find the phenomena identical in Keltic and in Latin:

39. Condathanic intapstal dofaith gith gaithe dene
 A - O-A-G | A-A-G || A-G A - A-G | A-G

Identical with v. 10.

40. Pridchais trifichte bliadan croich crist dothuathaib fene.
 A - G A-A-G | A - G || A - A A - A - G | A-G

Identical with v. 9.

41. Fortuaith herenn baitemel tuatha adortais side
A - G A - G | A - A - G || A - G A - A - G | A - G

Identical with v. 12.

42. Nireitset infirdeacht innatrinoite fire.
A - A - G° | A - O - A - G° || A - O - O - A - G | A - G

Identical with v. 38.

43. Inardmacha fil rige iscian doreracht emain
A - A - O - G | A - A - G || A - G A - A - G | A - G

Identical with v. 39.

44. Iscell mor dun lethglasse nimdil ceddithrub temair.
A - G A - A | A - A - G || A - G A - A - G | A - G

Identical with v. 41.

45. Patraicc diambai illobra adcobra dul domachi
A - G A - G | A - A - G || A - A - G A - A | A - G

Identical with v. 19.

46. Doluid aingel arachenn forset immedon lathi.
A - G A - G | A - A - G || A - G A - A - G | A - G

Identical with v. 44.

47. Dofaid fades couictor bahe aridralastar.
A - G A - G | A - A - G || A - G° | A - O - A - G

Identical with v. 13.

48. Lassais inmuine imbai asintenid adgladastar.
A - G A - A - G | A - G || A - A - O - G° | A - O - A - G

Identical with v. 29.

49. Asbert orddan domachi docrist atlaigthe buide
A - G A - G | A - A - G || A - G A - A - G | A - G

Identical with v. 46.

50. Dochum nime mosrega roratha duit dogude.
A - G A - G | A - A - G || A - A - G A - A | A - G

Identical with v. 45.

51. Ymmon dorroega itbiu | } bidlurech diten docach.
A - G A - A - G | A - G || A - A - G A - G | A - G

Practically identical with v. 9.

52. Immut illaithiu messa regait fir herenn dobrath.
A-G A-A-G | A-G || A-G A - A-G | A - G

Identical with v. 33.

53. Anais tassach diaes intan dobert comman do
A-G A - G | A-A-G || A-G A-G | A - G - A

Identical with v. 1.

54. Asbert mosnicfed patraicc briathar tassaig nirbu go
A-G A - A-G | A - G || A - G A - G | A-G - A

Identical with v. 2.

55. Samaiges crich friaidchi arnacaite les occai
A-A-G A - A | A-G° || A-O - A - G | A - A-G

Cf. *Hymnus S. Camelaci*, v. 1:

↓ ↓ ↘ ↘ ↘ ↓ | ↓ ↓ || ↘ ↘ ↘ ↓ ↓ | ↓ ↘ ↓
Audite bonum exemplum benedicti pauperis.
A-A-G A - A | A-G || A-A-G° | A-O-G

Versiculi Familiae Benchuir, v. 19:

↓ ↓ ↘ ↓ ↓ ↘ || ↓ ↓ ↓ ↓ | ↓ ↓ ↘
Cui vita beata cum perfectis futura.
A - A-G | A-A-G || A - A-A-G | A-A-G

Hymnus in S. Comgillum, Stanza D, v. 4:

↓ ↓ ↓ ↓ ↓ | ↓ ↘ ↓ || ↓ ↘ ↓ ↘ | ↓ ↘ ↘ ↓
Docebat sic et ceteros dicta docta operibus.
A-A-G A - A | A-O-G || A-G A-G | A - A - G

Berthgitha ad Baldhardum, ap. S. Bonif., ed. Giles, p. 273:

↓ ↓ ↓ ↓ ↓ | ↘ ↘ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↘ ↓
Vivamus soli domino vitam semper in saeculo
A-A-G A-G | A - G || A-G A - G | A-A-O-G

St. Ambrose, *Hymnus Martyrum*, v. 1:

↓ ↓ ↘ ↓ ↓ | ↓ ↘ ↘ || ↓ ↓ ↘ ↓ | ↓ ↓ ↘ ↓
Aeterna Christi munera et martyrum victorias.
A-A-G A - G° | A-O-G || A - A - O - G | A-A-O-G

Gellius IV. 9. 1:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘
 Religentem esse oportet religiosus nefuas.
 A - A-G A-G | A-A-G° || A - O-A-G | A-A-G

Appius Claudius, 3:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘
 Inimicus si es commentus nec libens aequē.
 A - A-G A-A | A - A-G || A - A-G | A-G

The Faliscan Cooks, v. 1:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘
 Gonlegium quod est aciptum aetatei agendai.
 A - A-G A - A | A-A-G || A-A-G | A-A-G

The Mummian Inscription, v. 3:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘
 Ob hasce res bene gestas quod in bello voverat
 A - A-G A - A | A-G || A - A A-G° | A-O-G

Livius, *Odys.* 18:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘
 Celsosque ocris arvaque putria et mare magnum.
 A-A-G A-G° | A-O-G || A - G A - A | A - G

Ibid., 24:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A-G | A-G A || A-G A-A-G | A - G

Ibid., 36:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘
 Cum socios nostros mandisset impius Cyclops.
 A - A-G A - G | A-A-G° || A-O-G | A - G

Naevius, *Bell. Pun.* 25:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘
 Manusque susum ad caelum sustulit suas rex.
 A-A-G A - G | A - A - G° || A-O-G | A-G A

Ibid., 31:

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘
 Sanctusque Delphis prognatus Pythius Apollo.
 A - A - G A - G | A - A - G° || A-O-G | A-A-G

Ibid., 39:

$\bar{1} \bar{1} \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1} \bar{1} || \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1}$
 Seseque ei perire mavolunt ibidem.
 A-A-G A-G | A-A-G° || A-O-G | A-A-G

Ibid., 47:

$\bar{1} \bar{1} \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1} \bar{1} || \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1}$
 Convenit regnum simul atque locos ut haberent
 A-A-G A-G | A - A-G || A-G-A | A-A-G

Ibid., 50:

$\bar{1} \bar{1} \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1} \bar{1} || \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1}$
 Magnamque domum decoremque ditem vexarant.
 A - A - G A-G | A - A - G || A-G | A-A-G

Ibid., 52:

$\bar{1} \bar{1} \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1} \bar{1} || \bar{1} \bar{1} \bar{1} | \bar{1} \bar{1} \bar{1}$
 Plerique omnes subigunt sub suum iudicium.
 A-A-G A-G | A - G || A - A-G | A - A - G

56. Cocenn bliadne bai soillse bahed sithlaithe fotai.

A - G A - G | A - A - G || A - G A - A - G | A - G

Identical with v. 49.

57. Incath fechtad imbethron frituaith kannan lamac nuin.

A - D A - G | A - A - G || A - G A - G | A - G A

Identical with v. 53.

58. Assoith ingrian frigabon issed adfeit littrib duinn.

A - G A - G | A - A - G || A - G A - G | A - G A

Identical with v. 57.

59. Huare assoith lahesu ingrian fribas innacloen.

A - G A - G | A - A - G || A - G A - G | A - A - G

Identical with v. 1.

60. Ciasuthrebrech bahuisse soillsi frieitsecht nanoeb.

A - O - A - G | A - A - G || A - G A - A - G | A - G

Identical with v. 39.

61. Clerich herenn dollotar dairi patraic ascechset

A - G A - G | A - A - G || A - G A - G | A - A - G

Identical with v. 1.

62. Son incetail fosrolaich cotuil cach uadib forset.

A - A-O-G | A-A-G || A-G A - A-G | A-G

Identical with v. 43.

63. Anim patraicc friachorp isiarsaethaib roscarad.

A-G A - G | A-A-G^o || A-O-A-G | A-A-G

Identical with v. 25.

64. Aingil de icetaidchi aridfetis cenanad.

A-G A | A-O-A-G || A-A-G | A-A-G

Identical with v. 4.

65. Intan conhualai patraic adella patraic naile.

A-G A - A-G | A-G || A-A-G A-G | A-G

Identical with v. 51.

66. Connucabsat imalle dochum nisu maic maire.

A-O-A-G | A-A-G || A-G A-G | A - A-G

Identical with v. 18.

67. Patraic cenaarde nuabair bamor domaith romenair.

A-G A-A-G | A - G || A-G A-G | A-A-G

Identical with v. 2.

68. Beith ingeillius meic maire basen gaire ingenair.

A - A-A-G | A - A-G || A-G A-G | A-A-G

Identical with v. 1.

Accordingly, Italico-Keltic tripudic accent implies an acute initial and penultimate stress, and a final grave stress, and admits the stressless tone only after the initial or the double accent. Similarly, Italico-Keltic tripudic rhythm implies an acute thesis and an acute or grave arsis, and admits the stressless tone only after the initial or the double thesis. Consequently G-G and G-A-O can only enter the rhythm after the initial thesis or double accent, whose overwhelming power can reduce at will a subsequent G to G^o (= O), and thus rhythmize the otherwise unrhythmical sequences.

The Sacred Tripudium is the accentual and rhythmic norm of Italico-Keltic, as well as of Italico-Romanic speech and verse. The Italico-Keltic tripudic principle of the initial and penultimate acute, and final grave stress, restricting the grave stressless tone to a medial position after one or both accents, involves inexorably the Italico-Keltic tripudic principle of the acute thesis and stressed arsis, abhorring the grave stress in thesis and the grave

stressless tone in arsis, and therefore admitting G-G and G-A-O only after A² or A-A.

§6. The Italico-Keltic Tripudium.—We have reached the conclusion that the tripudic principle of accent and rhythm is traceable to the West-Indoeuropean period of Italico-Keltic speech kinship. Throughout the West-Indoeuropean world, in Ireland, Gaul, and Italy, the universal appeal to the indigenous sense of rhythm is in the form of the tripudic dipody, whether in stichic, distich, or tetrastich form. Where the Hellenizing verse-beat under the aegis of Roman culture has reached the popular ear, this tripudic dipody may masquerade under iambic or trochaic verse-beat as a pseudo-iambic or pseudo-trochaic dipody, as in the hymns of St. Hilary and St. Ambrose. But where, on the other hand, as in far-off Ireland, the Hellenizing verse-beat did not become thus popularized, we find throughout the bloom period of Old-Irish culture the unadulterated Italico-Keltic dipody, precisely as in the Latin Saturnian of Livius Andronicus and Nae-vius, and in the Keltic Saturnian of Fiacca's Hymn to St. Patrick.

A. The Italic Saturnian with Tripudic Verse Beat.

Livius Andronicus:

↓ ↑ ↓ ↑ | ↓ ↑ ↓ || ↑ ↓ ↓ | ↑ ↑ ↑ ,
Virum mihi Camena insece versutum
A - G A - G | A - A - G° || A - O - G' A - A - G

B. The Italic Saturnian with Quantitative Verse Beat.

Caesar's Soldiers:

↑ ↓ ↑ ↑ | ↑ ↓ ↑ ↑ || ↑ ↓ ↑ ↑ | ↑ ↓ ↑
Ecce Caesar nunc triumphat qui subegit Gallias.
A - G A - G | A - A - A - G || A - A - A - G° | A - O - G

α. The Keltic Saturnian with Tripudic Verse Beat.

Fiacca's Hymn:

↑ . . . | ↑ . . . || ↑ . . . | ↑ . . .
Genair patraicc innemthur ised atfet hiscelaib.
A - G A - G | A - A - G || A - G A - G | A - A - G

β. The Keltic Saturnian with Quantitative Verse Beat.

St. Ambrose:

↑ ↑ ↓ ↑ | ↑ ↓ ↓ || ↑ ↑ ↓ ↑ | ↑ ↑ ↓ ↑
Aeterna Christi munera et martyrum victorias.
A - A - G A - G° | A - O - G || A - A - O - G | A - A - O - G

For other examples of the Irish Saturnian, cf. Ultan's Hymn; for other Latin reproductions of the rhythm, cf. *Hibernicus Exul*, Mai, Tom. V. p. 405 ff.; also Sedulius Scotus, ed. Grosse, c. 6:

↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ↑ ↓ ↑ || ↓ ↓ ↑
 Bonus vir est Robertus, laudes gliscent Roberti,
 A - G A - G | A - A - G || A - G A - G | A - A - G

 ↓ ♪ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↑ ↓ | ↓ ↓ ↑
 Christe fave Roberto, longaezum fac Robertum,
 A - G A - G | A - A - G || A - A - G A | A - A - G

 ↓ ↑ ↓ ↑ | ↓ ↓ ♪ || ↓ ↑ ↓ ↑ | ↓ ↓ ↓
 Amen! Salve Roberte, Christus sit cum Roberto.
 A - G A - G | A - A - G || A - G A - G | A - A - G

Here we recognize the origin of rhyme in the powerful tripudic emphasis in the final foot of the dipody, where therefore a point of psychological vantage for rhyming effect suggests itself naturally.

§7. The Italico-Keltic Tripudium and Modern European Rhythm.—

It is clear that we have found the great wellspring of modern European rhythm: the Italico-Keltic tripudic distich or Saturnian verse through the medium of classic Latin verse and Christian hymnology has become the stichic norm of Romanic and modern versification, while the Hellenic structural verse-beat has never been more than a learned and artificial dress. Thus the tripudic principle of accentual contrast and the Hellenic principle of structural verse-beat constitute together the historical *raison d'être* of modern rhythm. The Italico-Keltic tone-principle of stress contrast is its essence and fundamental motive, the Hellenic time-principle of structural contrast, an artificial and superadded refinement, which is always subsidiary to the accentual principle of the tripudium, and has degenerated into the syllable-counting formalism of Romanic and modern European art.

The tripudic principle involves a two-fold contrast:

A. A contrast between single stress and single stress:

↓ | ↓ ♪
 Triumpe
 A | A - G°

B. A contrast between double stress and single stress:

↓ ↓ | ♪
 Triumpe
 A - A | G

Through the mediation of Italico-Keltic culture in classic Latin poetry and Christian hymns these two tripudic principles have dominated modern rhythm. Through the same medium the Greek structural ictus has been artificially blended with the more fundamental tripudic rhythm of accentual contrast. The result of this union is our modern tripudic distich or Saturnian with syllable-counting or structural ictus superadded:

I. Italian Tripudic Distich or Saturnian with structural ictus:

' ' ' '
 Nel mezzo del cammin di nostra vita
 ' ' ' '
 A - A-G | A - A - A || A - A-G | A-G

II. French Tripudic Distich or Saturnian with structural ictus:

' ' ' '
 Du Dieu qui nous créa la clémence infini
 ' ' ' '
 A - A | A - A A-A || A - A-A | A-O-A

III. English Tripudic Distich or Saturnian with structural ictus:

' ' ' '
 To be or not to be: that is the question
 ' ' ' '
 O - A | A - A O - A || A - A | O - A - O

IV. German Tripudic Distich or Saturnian with structural ictus:

' ' ' '
 Ihr naht euch wieder, schwankende Gestalten
 ' ' ' '
 A - A - A | A-O || A - O - O || O-A-O

Accentual contrast is the inner principle: iambico-trochaic verse-beat the outer form. The reconciliation of the two principles lies in the two-fold accentual contrast of the Italico-Keltic tripudium, the contrast of single stress with single stress and the contrast of double stress with single stress.

POSTSCRIPTUM

Since the preceding pages were sent to the printer, I have discovered in Hagen's *Anecdota Helvetica*, p. LXIV, a very timely example of tripudic notation as late as the 12th century, A.D., in Petro Riga's *Tractatus de Formis Praeteritorum*, p. 21, col. 2:

Afferesin dicunt de vertice quando recidunt
 A-A-O-G | A-G || A-A-O-G A-G | A-A-G
 Ex mediastina fit sincopa parte recisa
 A A - A | A-G || A - A-O-G A-G | A-A-G
 Parteque subtracta dicetur apocopa facta
 A - O - G | A-A-G || A-A-G A-A-O-G | A-G

The marking of the central or sustained zone of the rhythm is absolutely accurate; in the zone of acatalectic freedom, on the other hand, the feeling for acatalectic movement has occasioned some violence to the actual facts: e. g., the initial accent is ignored in *recidunt*, *mediastina*, *recisa*, *apocopa*,—what might have been, being indicated, instead of what actually was, the rhythmic status. Similarly, no distinction is felt between medial and final grave stress (G° and G), except perhaps in *vertice*. In *recisa* the final grave stress has changed places with the initial accent. Thus both the accuracies and the inaccuracies in the placing of these ancient accents and dots find alike their only explanation in the doctrine of the Italico-Keltic tripudium.

We may be thankful for the accident that made this precious little monument of the outlawed doctrine a part of the orthodox tradition: Hagen, *Anecdota Helvetica* VIII-IX Praeterea de medii aevi studiis grammaticis quaerenti ea potissimum auctorum scripta maximi momenti esse videbantur, quibus veterum grammaticorum praecepta aut repetita aut expressa erant, id quod de extremorum saeculorum scriptoribus nequaquam praedicari potest, cum excepto Vergilio Marone eiusque asseclis ceteros saeculorum octavi noni decimi auctores grammaticos ex antiquorum fontibus licentius quam cautius hausisse pateat. Sed ut ne hoc quidem scriptorum genus

plane abesset a nostro opusculo, librum Turicensem C 58 (275) Eduardo Woelfflino auctore describentes tertiam fere partem operis a Petro Riga de praeteritorum formis scripti excerptimus.

The stone which the builders rejected is become the head of the corner.

UNIVERSITY OF VIRGINIA
BULLETIN OF THE SCHOOL OF LATIN

No. 5

MAY 1, 1910

THE
LITERARY SATURNIAN

THE STICHIC NORM OF ITALICO-KELTIC, ROMANIC,
AND MODERN RHYTHM

PART I
LIVIVS ANDRONICVS

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ANDERSON BROTHERS
UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA.,
U. S. A.

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Composed and Printed
By
WILLIAMS & WILKINS COMPANY
At the Waverly Press
Baltimore

Morris Dick Morgan

In

Memoriam

*Veterum Primordia Vocum
atque
Mas Strepitus Fidis Latinae.*

Persius VI. 3-4.

THE LITERARY SATURNIAN

PART I. LIVIUS ANDRONICUS

BY

THOMAS FITZHUGH

I. INTRODUCTION

Having in Bulletin No. 1, *Prolegomena to the History of Italico-Romanic Rhythm*, University of Virginia, 1908, penetrated beneath the fond conventions of Hellenizing orthodoxy into the pulsating life of Italic accent and rhythm, and discovered the procatalectic word-foot and verse-foot (A-A-G) of Latin-Faliscan and Oscan-Umbrian speech and verse, we were prepared in Bulletin No. 2, *Carmen Arvale seu Martis Verber or The Tonic Laws of Latin Speech and Rhythm*, University of Virginia, 1908, to unlock the accentual and rhythmic treasures of our venerable old cryptograph, and to formulate the tripudic principle of Latin accent and rhythm.

In Bulletin No. 3, *The Sacred Tripudium*, University of Virginia, 1909, we established the tripudic principle for the Italico-Romanic field in connection with our epigraphic and extra-literary monuments, and in Bulletin No. 4, *Italico-Keltic Accent and Rhythm*, University of Virginia, 1909, the doctrine was extended to include the accent and rhythm of the Keltic race.

We now enter upon the task of examining in detail the successive literary phases of the Italico-Keltic tripudium, the first of which is the Saturnian of Livius Andronicus and Naevius. It will be helpful in preparation for this initial task to rehearse the organic doctrine of tripudic rhythm, and to sketch the salient motives in its historical evolution.

II. THE ORGANON OF TRIPUDIC RHYTHM

The tripudic principle involves a twofold contrast:

1°. The contrast of single stress with single stress,

↓ | ↑ ↯
Triumpe.
A | A - G°

2°. The contrast of double stress with single stress,

↓ ↓ | ↓
 Triumpe
 A-A | G

Thus the principle of artistic variety is inherent in the tripudic principle of stress contrast itself. For the contrast of simple stresses may be replaced at will by the contrast of stress groups, since tripudic rhythm, being accentual, measures syllables by time of utterance, not time of utterance by syllabic structure, as in Greek.

Hence evolve spontaneously the manifold forms of expanded and contracted tripudia, whose only law is the inviolability of tripudic tone-sequence: the stressless grave O must follow the initial or the double accent of the tripudium, and the two reversals of tripudic rhythm, G-G and G-A-O (G = grave stress, A = acute stress), must become rhythmized as G°-G (=O-G) and G°-A-O (=O-A-O) respectively by being placed after the initial thesis of the rhythmic series (A² = A-A) or by being postponed to the double accent (A-A); cf. *Sacred Tripudium* §§ 8-9.

Furthermore, the principle of stress contrast in the tripudium involves the principle of tripudic contrast in the dipody or Numerus Italicus, and of dipodic contrast in the distich or Saturnian. Hence the former becomes the normative unitary series, the latter the normative rhythmic period, of Italico-Keltic verse.

Accordingly, we may trace with immanent logical certainty the pre-historic evolution of the Italico-Keltic Saturnian by the aid of our sacred cryptograph, the Carmen Arvale, which is itself a mystic glorification of the tripudic principle, and by a comparison of the analogous phenomena in Fiacc's *Hymn to St. Patrick*:

A. The simple tripudium:

- ↓ ↓ ↓
- a. Latin-Faliscan: Triumpe.
 A-A-G
- | | .
- b. Oscan-Umbrian: Stahmeitei.
 A - A - G
- | | .
- c. Old Irish: Innemthur.
 A - A - G

B. The tripudic dipody:

- ↓ ↑ ♪ | ↓ ↑ ♪
- a. Latin-Faliscan: *Triumpe triumpe.*
A-A-G | A-A-G
- ' ' . | ' ' .
- b. Oscan-Umbrian: *Naharcer Iabuser.*
A-A-G | A-A-G
- ' ' . | ' ' .
- c. Keltic: *Hoadeochain odissi.*
A - A - G | A-A-G

C. The tripudic dipody with paracatalectic expansion of the first tripudium:

- ↓ ↑ ↓ ↑ | ↓ ↑ ♪
- a. Latin-Faliscan: *Enos Lases iuvate.*
A-G A-G | A-A-G
- ' . ' . | ' ' .
- b. Oscan-Umbrian: *Esmei stahmei stahmeitei.*
A - G A - G | A - A-G
- ' . ' . | ' ' .
- c. Keltic: *Genair patraicc innemthur.*
A-G A - G | A-A - G

D. The tripudic dipody with paracatalectic expansion of both tripudia:

↓ ♪ ↓ ↑ | ↓ ↑ ↑ ↑

Neve luem ruem Marmar.
A-G A-G | A-G A - G

E. The tripudic dipody with paracatalectic-procatalectic expansion of the first tripudium:

↓ ↑ ↑ ↑ ♪ ♪ | ↑ ↑ ↑

Sinās incurrere in pleoris.
A-G A-A-O-G | A - A - G

F. The tripudic dipody with procatalectic-paracatalectic expansion of the first tripudium:

↓ ↑ ↘ ↓ ↘ | ↓ ↑ ↘
 Manusque susum ad caelum.
 A-A-G A-G | A-A-G

G. The tripudic dipody with procatalectic contraction of the second tripudium:

↓ ↘ ↘ ↘ | ↘ ↘ ↘
 Satur fure fere Mars.
 A-G - A | A - A

H. The tripudic dipody with paracatalectic contraction of the second tripudium:

↓ ↘ ↓ ↘ ↘ | ↓ ↘
 Advocabitis conctos.
 A-O-A-O-G | A-G

I. The tripudic dipody with acatalectic contraction of the first tripudium:

↓ ↘ ↘ | ↓ ↓ ↘
 Insece versutum.
 A-O-G | A-A-G

J. The tripudic dipody with procatalectic expansion of the first tripudium:

↓ ↘ ↘ ↘ ↓ ↓ ↘ | ↓ ↓ ↘
 Quei apice insigne Dialis.
 A - A - G A-A-G | A-A-G

The artistic contrast of two tripudic dipodies in a distich constitutes the Saturnian verse, whose organic origin and evolution has therefore been the same in Italic and in Keltic culture; cf. *Italico-Keltic Accent and Rhythm*, pp. 53 ff.

III. THE HISTORY OF THE ITALICO-KELTIC SATURNIAN

Thus the universal norms of Italico-Keltic rhythm before the on-grafting of the Hellenic quantitative verse-beat were the tripudic dipody

and the tripudic distich with their native tripudic verse-beat. With the grafting of the Greek structural verse-beat upon the Italico-Keltic tripudium the artistic motive of the classical period was found in the rhythmical alternation and coincidence of Italico-Keltic accentual, and Hellenic structural verse-beat. With the neglect of quantity after the classic period the *raison d'être* of all alternation of accent and ictus was withdrawn, and thoroughgoing coincidence of tripudic and structural verse-beat became fixed for all time.

Our wider task, therefore, must be to trace the successive transformations of the literary Saturnian from its parent source in Italico-Keltic art through classic Latin poetry and Christian hymnology into the accentuo-structural rhythm of Romanic and modern art.

We shall accordingly observe four stages in the long historic process:

1°. The pure Saturnian with native tripudic verse-beat, in Livius' *Odysseia*, Naevius' *Bellum Punicum*, Fiac's *Hymn to St. Patrick*, Ultan's *Hymn*, the *Antiphonarium Benchorensis* of the Ambrosian Library in Milan, and the *Liber Hymnorum* of the Library of Trinity College, Dublin.

2°. The Hellenizing Saturnian with rhythmical alternation and coincidence of tripudic and structural verse-beat, in classic Latin poetry and its imitations.

3°. The Hellenizing Saturnian with thoroughgoing coincidence of tripudic and structural verse-beat in vulgar Latin poetry and Christian hymnology.

4°. The Hellenizing Saturnian with structural verse-beat degenerating into mere syllable-counting structure, in Romanic and modern art.

α. *The Unhellenized Tripudium*

1°. The pure Saturnian with original tripudic verse-beat, in Livius' *Odysseia*, Naevius' *Bellum Punicum*, Fiac's *Hymn to St. Patrick*, Ultan's *Hymn*, the *Antiphonarium Benchorensis* of the Ambrosian Library, and the *Liber Hymnorum* in Dublin:—in Italy, Ireland, Italico-Keltic domain, England, and Germany:

A. In Italy:

Livius, *Odys.* 1,

↓ ↑ ↓ ↑ | ↓ ↓ ∪ || ↓ ∪ ∪ | ↓ ↓ ↑
 Virum mihi Camena insece versutum.
 A-G A-G | A-A-G° || A-O-G | A-A-G

Naevius, *Bell. Pun.* 1,

↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↑ | ↓ ↓ ↑
Novem Iovis concordēs filiae sorores.
A - G A - G | A - A - G° || A - O - G | A - A - G

B. In Ireland:

Fiac's *Hymn to St. Patrick* 1,

↓ . ↓ . | ↓ ↓ . || ↓ . ↓ . | ↓ ↓ .
Genair patraicc innemthur ised atfed hiscelaib.
A - G A - G | A - A - G || A - G A - G | A - A - G

Secundinus, *Hymnus Alphabeticus in Laudem Patricii* 1, ap.
Murator. *Anecd.* iv. 136,

↓ ↓ ↓ ↓ ↑ | ↓ ↓ ↑ || ↓ ↑ ↓ ↓ | ↓ ↓ ↓
Audite omnes amantes deum sancta merita.
A - A - G A - G | A - A - G || A - G A - G | A - G

Hymnus S. Camelaci 1, *ibid.* 142,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↓ ↓ ↑ | ↓ ↓ ↓
Audite bonum exemplum benedicti pauperis.
A - A - G A - G | A - A - G || A - A - G° | A - O - G

Versiculi Familiae Benchuir 1, *ibid.* 156,

↓ ↑ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Benchuir bona regula recta atque divina.
A - G A - G° | A - O - G || A - G A - G | A - A - G

Memoria Abbatum Nostrorum 1, Am. Peyron, *Cic. orat. fragm. ined.* 225,

↓ ↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Amavit Christus Comgillum bene et ipse dominum.
A - A - G A - G | A - A - G || A - A - A - G | A - G

Hymnus S. Columbae 1, *Liber Hymnorum* ii. 205,

↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↑ | ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Altus prosator vetustus dierum et ingenuus.
A² - G° A - O - G A - A - G A - A - G A - A | A - G

Sancti Venite 1, *ibid.* i. 43,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } \bar{\text{5}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}}$
 Sancti venite Christi corpus sumite.
 A - G A-A-G | A - G || A-G° | A-O-G

S. Columba, *Noli pater* 1, *ibid.*,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}}$
 Noli pater indulgere tonitrua cum fulgure.
 A-G A-G° | A-O-A-G || A - A - G | A - A-O-G

S. Columba, *In te Christe* 1, *ibid.*,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}}$
 In te Christe credentium miserearis omnium.
 A - A A - G | A-A-O-G° || A - O-A-G° | A-O-G

C. In Italico-Keltic domain:

St. Augustine, *Psalmus Abecedarius contra Donatum* 1, Opp. D.
 Aug., Lugd. 1586. 7, p. 3,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}}$
 Abundantia peccatorum solet fratres conturbare.
 A - A - O-G° | A - O-A-G || A-G A-G° | A-O-A-G

D. In England, by importation from Ireland:

Aldhelmus, ed. Giles, Oxon. 1844, p. 111,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}}$
 Summi satoris solia sedit qui per aethralia.
 A - G A-A-G | A - G || A - G A - A | A - A-O-G

E. In Germany, by importation from Ireland and England:

Baldhardus ad Berthgitham, ap. S. Bonifac., ed. Giles, Lond.
 1844, p. 280,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}}$
 Vale Christo virguncula, Christi nempe tiruncula.
 A-G A - G | A-A-O-G || A-G A - G | A-A-O-G

Berthgitha ad Baldhardum, *ibid.* p. 273,

$\bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } \bar{\text{4}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } || \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}} \text{ } | \text{ } \bar{\text{1}} \text{ } \bar{\text{2}} \text{ } \bar{\text{3}}$
 Vale vivens feliciter ut sis sanctus simpliciter.
 A-G A - G | A-A-O-G || A - A A - G | A - A - G

S. Bonifacius ad Nidhardum, *ibid.* p. 30,

↓ ↑ ↓ ↑ | ↓ ↓ ∪ ↑ || ∪ ' ∪ ↓ ↑ | ↓ ↓ ∪ ↑
 Vale frater florentibus iuventutis cum viribus.
 A-G A-G | A-A-O-G || A - A - G | A - A-O-G

The powerful tripudic emphasis of the second foot of the dipody suggested naturally a point of rhythmic vantage for rhyming effects. The origin of rhyme is therefore traceable to the Italico-Keltic Saturnian and its tripudic rhythm of accentual contrast, and not to any supposed beginning in the phenomena of prose.

β. *The Hellenized Tripudium*

2°. The Hellenizing Saturnian with rhythmical alternation and coincidence of accent and ictus, in classic Latin poetry and its imitations.

The tripudic principle lends itself readily and naturally to the Greek structural verse-beat, because any one of the tripudic verse-beats may function as quantitative ictus. Thus all classic Latin verse is but the Protean form assumed by the tripudic dipody or distich, exulting now in the quantitative and ictual refinements of Greek metric. The artistic principle of the literary Saturnian of Livius and Naevius, which consisted in the rhythmical alternation and coincidence of acute and grave stress,

↓ ↑ ↓ ↑ | ↓ ↓ ∪ || ↓ ∪ ∪ | ↓ ↓ ↑
 Virum mihi Camena insece versutum,
 A-G A-G | A-A-G° || A-O-G | A-A-G

is transformed into the artistic principle of the classic Saturnian of Ennius and Vergil, which consisted in the rhythmical alternation and coincidence of accent and ictus,

↓ ↑ | ↓ ∪ ' ∪ ↑ || ↓ ↑ ↓ ↓ ∪ | ↓ ↓ ↑
 Musae quae pedibus magnum pulsatis Olympum.
 | | | | |
 A-G | A - A - G || A - G A-A-G | A-A-G

If we indicate thus the rhythmic *materia* above, and the metric *regula* below, our classic Saturnian assumes the following forms:—

A. Plautus,

$\bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \bar{\text{u}} \parallel \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \text{u} \quad \text{u}$
 Hos quos videtis stare hic captivos duos.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A - A A-A-G | A - A || A-A-G | A-G

B. Terence,

$\text{u} \quad \text{u} \quad \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \parallel \text{u} \quad \text{u} \quad \text{u} \quad \text{u} \mid \text{u} \quad \text{u}$
 Homo sum humani nil a me a l i e n u m puto.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A-G A-A-G | A-G || A-A-G | A-G

C. Ennius,

$\bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \text{u} \quad \text{u} \parallel \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \quad \text{u} \mid \text{u} \quad \text{u} \quad \text{u}$
 Musae quae pedibus magnum pulsatis Olympum.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A-G | A - A - G || A - G A-A-G | A-A-G

Ennius' *versus longus*, i.e. Saturnius longus.

D. Lucretius,

$\bar{\text{u}} \quad \text{u} \quad \text{u} \quad \text{u} \mid \text{u} \quad \text{u} \quad \text{u} \parallel \text{u} \quad \text{u} \quad \text{u} \quad \text{u} \quad \bar{\text{u}} \quad \bar{\text{u}} \mid \text{u} \quad \bar{\text{u}} \quad \text{u}$
 Aeneadum genetrix hominum divomque voluptas.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A - A - G | A - G || A - G A-A-G | A-A-G

E. Vergil,

$\bar{\text{u}} \quad \text{u} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \text{u} \quad \text{u} \parallel \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \quad \text{u} \mid \bar{\text{u}} \quad \text{u}$
 Arma virumque cano Troiae qui primus ab oris.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A-G A-A-G | A-G || A-G A-A-O-G | A-G

F. Catullus,

$\text{u} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \parallel \text{u} \quad \text{u} \quad \text{u} \quad \text{u} \quad \text{u} \quad \text{u} \mid \text{u} \quad \text{u}$
 Super alta vectus Attis celeri | rate maria.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A - A-G A-G | A-G || A-G | A - A-G

*Veterum Primordia Vocum
alque
Mas Strepitus Fidis Latinae.*

Persius VI. 3-4.

THE LITERARY SATURNIAN

PART I. LIVIUS ANDRONICUS

BY

THOMAS FITZHUGH

I. INTRODUCTION

Having in Bulletin No. 1, *Prolegomena to the History of Italico-Romanic Rhythm*, University of Virginia, 1908, penetrated beneath the fond conventions of Hellenizing orthodoxy into the pulsating life of Italic accent and rhythm, and discovered the procatalectic word-foot and verse-foot (A-A-G) of Latin-Faliscan and Oscan-Umbrian speech and verse, we were prepared in Bulletin No. 2, *Carmen Arvale seu Martis Verber or The Tonic Laws of Latin Speech and Rhythm*, University of Virginia, 1908, to unlock the accentual and rhythmic treasures of our venerable old cryptograph, and to formulate the tripudic principle of Latin accent and rhythm.

In Bulletin No. 3, *The Sacred Tripudium*, University of Virginia, 1909, we established the tripudic principle for the Italico-Romanic field in connection with our epigraphic and extra-literary monuments, and in Bulletin No. 4, *Italico-Keltic Accent and Rhythm*, University of Virginia, 1909, the doctrine was extended to include the accent and rhythm of the Keltic race.

We now enter upon the task of examining in detail the successive literary phases of the Italico-Keltic tripudium, the first of which is the Saturnian of Livius Andronicus and Naevius. It will be helpful in preparation for this initial task to rehearse the organic doctrine of tripudic rhythm, and to sketch the salient motives in its historical evolution.

II. THE ORGANON OF TRIPUDIC RHYTHM

The tripudic principle involves a twofold contrast:

1°. The contrast of single stress with single stress,

↓ | ↑ ↘
Triumpe.
A|A-G°

Through the strength of Roman, and of Irish culture at the extreme limit of the Italico-Keltic domain in the Middle Ages, tripudic rhythm harmonized with metrical verse-beat became the historical source and *raison d'être* of Romanic and modern European rhythm. The Italico-Keltic accentual principle of stress contrast is its essence, or *materia* as Varro would say, the Hellenic structural principle of syllable-weighing verse-beat its measuring rod, or *regula*, which fades in Romanic verse to mere syllable-counting structure. The inner reconciliation of the accentual and structural verse-beat is to be found in the two-fold principle of contrast, which characterizes the Italico-Keltic tripudium, the contrast of single stress with single, and the contrast of double stress with single.

Accordingly, the origin of modern accentual rhythm and of modern rhyme is to be traced directly to the Italico-Keltic distich or Saturnian verse, with its tripudic rhythm of stress contrast in the foot and dipodic contrast in the distich, and with the Hellenic structural verse-beat as an artificial and super-added regulative dress:—

A. The Italian Saturnian,

| | |
 Nel mezzo del cammin di nostra vita.
 | | | |
 A - A-G | A - A - A || A - A - G | A-G

B. The French Saturnian, with syllable-counting verse-beat,

| | | |
 Du Dieu qui nous créa la clémence in fin i.
 | | | | |
 A - A A - A | A-A || A - A - A | A-O-A

C. The English Saturnian,

| | | |
 Of man's first disobedience and the fruit.
 | | | | |
 O - A A - A-O | A-O || A | O - A

D. The German Saturnian,

| | | |
 Ihr naht euch wieder, schwankende Gestalten.
 | | | | |
 A - A - A | A-O || A - O - O | O-A - O

Italico-Keltic accentual contrast and Hellenic syllable-counting structure make up the rationale of modern European rhythm. And so we may say with the great master:

Μέγιστον γὰρ ἴσως ἀρχὴ παντός, ὥσπερ λέγεται· διὸ καὶ χαλεπώτατον·
ὅσῳ γὰρ κράτιστον τῇ δυνάμει, τοσούτῳ μικρότατον δὲ τῷ μεγέθει χαλεπώτατόν
ἐστὶν ὁφθῆναι. ταύτης δ'εὐρημένης ῥῶον τὸ προστιθέναι καὶ συναύξειν τὸ
λοιπὸν ἐστίν.

IV. THE SATURNIAN OF LIVIVS ANDRONICUS.

§1. Aulus Gellius 18.9.5: Ego arbitror et a M. Catone *insecenda* et a Q. Ennio *insece* scriptum sine *u* littera. Offendi enim in bibliotheca Patrensi librum verae vetustatis Livii Andronici, qui inscriptus est Ὀδύσσεια, in quo erat versus primus cum hoc verbo sine *u* littera:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Virum mihi, Camena, insece versutum,
A-G A-G | A-A-G° || A-O-G | A-A-G

factus ex illo Homeri versu.

Livius thus begins his translation of the Odyssey with the stateliest, most restrained, and yet most harmonious of the Saturnian types: paracatalexis and acatalexis, contrasted with the sacred keynote of pro-catalexis. In like manner, Naevius in his great epic, the *Bellum Punicum*:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Novem Iovis concordēs filiae sorores.
A-G A-G | A-A-G° || A-O-G | A-A-G

It is the most universal of all Italic types:

The Mummian inscription, C. I. L. I. 541. 4 (Buecheler, C. L. E. I. 3)

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Hanc aedem et signu Herculis victoris.
A - A-G | A - A-G° || A-O-G | A-A-G

The Vow of the Vertuleii, C. I. L. I. 1175. 3 (Buecheler I. 4),

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Decuma facta poloucta leibereis lubetes.
A - G A-G | A-A-G° || A-O-G | A-A-G

The second Scipionic epitaph, C. I. L. I. 30 (Buecheler I. 6),

Subigit omne Loucanam opsidesque abdoucit.
 A - G A - G | A - A-G° || A-O-A-G | A-A-G

The third Scipionic epitaph, C. I. L. I. 33. 5 (Buecheler I. 7).

Facile facteis superases gloriam maiorum.
 A - G A - G | A - A-G° || A-O-G | A-A-G

This instinctive tripudic contrast between paracatalexis and acatalexis, on the one hand, and the keynote of procatalexis, on the other, confronts us in the germ as early as the Song of the Arval Brethren and the Salian hymns, and pervades all Italico-Keltic rhythm to the end of time:

Carmen Arvale 1,

Enos Lases iuvate.
 A-G A-G | A-A-G

Ibid. 2,

Neve luem ruem Marmar sinas incurrere in pleoris.
 A-G A-G | A-G A - G || A-G A-A-O-G | A - A-G

Ibid. 4,

Semunis alternei advocabitis conctos.
 A - A-G | A-A-G° || A-O-A-O-G | A - G

Carmen Saliare 1,

Divom Iovem patrem canite, divom deo supplicate.
 A-G A-G | A-G A - G || A - G A-G° | A-O-A-G

Appius Claudius 1,

Ne quid fraudis stuprique ferocia pariat.
 A - G A - G | A-A-G || A-A-O-G | A - G

Ibid. 2,

↓ ↓ ↑ | ↓ ↓ ↑ || ↓ - ↓ ↓ ↓ | ↓ ↓ ↓ ↑
Amicum cum vides obliviscere miseras.
A-A-G | A - A-G° || A-O-A-O-G | A-A-G

Præceptum ex antiquo carmine, Gellius IV. 9,

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Religentem esse oportet religiosus nefas.
A - A - G A-G | A-A-G° || A - O-A-G | A-A-G

Rusticum vetus carmen, Macrobius V. 20. 18,

↓ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ | ↓ ↓
Hiberno pulvere verno luto.
A-A-G° | A-O-G || A-G | A-G
↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Grandia farra camille metes.
A - O-G | A-G || A-A-G | A-G

Nutricum Cantilena, Schol. ad Persium III. 16,

↓ ↓ ↑ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Lalla lalla lalla aut dormi aut lacta.
A-G A-G | A-G || A - A-G | A - A-G

It is the abiding motive of the classic rhythm of prose and verse:

↓ ↓ ↑ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↑ | ↓ ↓ ↓ ↓
Senatus populusque Romanus Quiritium.
A-A-G | A - A - G || A-A-G | A-A-O-G
↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ | ↓ ↓
Quousque tandem abutere Catilina patientia nostra.
A - A - G | A-G || A - A - G | A - A - G || A - A - O-G | A-G
↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓
Arma virumque cano Troiae qui primus ab oris.
A-G A-A-G | A-G || A-G A - A - O - G | A-G
↓ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
Maecenas atavis edite regibus.
A-A-G | A-G° || A-O-G° | A-O-G

Thus the adoption of the Hellenic verse-beat reversed the tripudic motive, and encouraged the paracatalectic and acatalectic keynote in place of the original procatalectic. With the final domestication of the Greek verse-beat in Christian times the reversal is thoroughgoing, and paracatalexis and acatalexis appear normally in the second and fourth tripudium, where of old procatalexis reigned supreme:

$\bar{\text{I}} \quad \bar{\text{I}} \quad \bar{\text{I}} \quad \cup \mid \cup \text{'} \cup \cup \parallel \bar{\text{I}} \quad \bar{\text{I}} \quad \bar{\text{I}} \quad \cup \mid \bar{\text{I}} \quad \cup \quad \bar{\text{I}}$
 Rex aeternae domine rerum creator omnium.
 $\text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I}$
 A - A - A - G | A - G || A - G A - A - G^o | A - O - G

 $\bar{\text{I}} \quad \bar{\text{I}} \quad \bar{\text{I}} \mid \cup \text{'} \cup \bar{\text{I}} \cup \parallel \bar{\text{I}} \quad \bar{\text{I}} \quad \bar{\text{I}} \quad \cup \mid \cup \text{'} \quad \bar{\text{I}} \quad \bar{\text{I}}$
 Apparebit repentina dies magna domini.
 $\text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I}$
 A - O - A - G | A - A - G || A - G A - G | A - G

But meanwhile in far-off, insulated Ireland the original Italico-Keltic Saturnian has not yet acquired the Hellenic verse-beat:

Fiacc's *Hymn* 63,

$\text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I}$
 Anim patraicc friachorp isiarsaethaib roscarad.
 A - G A - G | A - A - G^o || A - O - A - G | A - A - G

Versiculi Familiae Benchuir (ex Antiphonario Benchorensi, ed. Mura-
torius in tomo IV *Anecdotorum*, p. 156), v. 4,

$\bar{\text{I}} \quad \bar{\text{I}} \quad \bar{\text{I}} \quad \cup \mid \bar{\text{I}} \quad \bar{\text{I}} \quad \cup \parallel \bar{\text{I}} \quad \cup \quad \bar{\text{I}} \quad \bar{\text{I}} \quad \cup$
 Spe salutis ornata caritate perfecta.
 A - A A - G | A - A - G^o || A - O - A - G | A - A - G

With reversal of the order of the two dipodies:

Fiacc's *Hymn* 66,

$\text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I}$
 Connucabsat imalle dochum nisu maic maire.
 A - O - A - G | A - A - G || A - G A - G | A - A - G

Cf. *Italico-Keltic Accent and Rhythm* §6, p. 66.

Thus our Italic Saturnian tradition finds a rich supplement in the Old-Irish hymns of Fiacc and Ultan, in the Bangor Antiphonarium and

the Liber Hymnorum, and in the numerous Latin reproductions of the Keltic Saturnian by St. Augustine, Bishop Aldhelm, Sedulius Scotus St. Boniface, Hibernicus Exul, and Dicuil. Moreover, all Christian hymnology besides is but the Italico-Keltic Saturnian with its tripudic verse-beat in thoroughgoing harmony with the iambico-trochaic ictus of hellenizing art. The Saturnians of Livius Andronicus and Naevius are relatively but an insignificant and mutilated fraction of our extant tradition; cf. *The Sacred Tripudium*, and *Italico-Keltic Accent and Rhythm*, Anderson Brothers, 1909.

§2. Priscian 7.22: Alia vero omnia in *us* desinentia masculina seu feminina conversa *us* in *e* faciunt vocativum: *hic Priamus O Priame, pius O pie, Myrtus O myrte, Cynthius O Cynthie*. Excipitur unum, quod tam in *e* quam in *i* facit vocativum, quamvis sit appellativum, *O filie et O file*. Livius Andronicus in Odissia:

↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↓ | . . .
Pater noster, Saturni filie.
A-G A-G | A-A-G° || A-O-G | . . .

The fourth tripudium is lacking. The type is the same with v. 1 above

§3. Priscian 6.41: Haec etiam contra rationem supra dictarum regularum declinantur: *puer pueri*, cuius femininum *puera* dicebant antiquissimi, unde et *puerpera* dicitur, quae puerum vel pueram parit, id est puellam, quod est diminutivum puerae, ut *capra capella, tenera tenella, umbra umbella*. Ovidius etiam hoc approbat, qui in V Metamorphoseon de puella Proserpina narrans dicit:

Tantaque simplicitas puerilibus adfuit annis,
quod derivativum non pertineret ad feminas, nisi etiam *puera* esset dictum. quod tamen comprobat etiam Suetonius diversos ponens usus in libro, qui est de institutione officiorum. Livius in Odyssia:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
Mea puera, quid verbi ex tuo ore supra fugit?
A - A - G | A - A-G || A-A-G A-G | A - A-G

The native accentual rhythm of the Romans is quite indifferent to hiatus, despite all the snobbish protests of Hellenizing propagandism. Hiatus and elision are vital issues only in structural rhythm.

When we take into consideration the fact that every Saturnian is a distich composed of two tripudic dipodies, and that every tripudium implies a stress contrast, we realize the further fact that every individual

Saturnian is a legitimate illustration of every other. Hence we might logically forego all citation of illustrative parallels. For the sake, however, of clearness and cogency of exposition, let us glance from time to time at the more striking analogies, without needless concern about accidental variations from the particular type under immediate consideration. In citing such illustrations we shall quote first the Italic types under the leadership of Livius and Naevius, and then the Keltic types, beginning with Fiacca's *Hymn to St. Patrick* and passing to the Latin reproductions of the Keltic Saturnian in Ireland, England, and continental Europe:

ITALIC ILLUSTRATIONS.

Naevius 47, with interchange of dipodies,

↓ ↓ ↑ ↓ ↑ | ∪' ∪ ↓ ∪ ↓ ↓ ↓ ↓ ↓

Convenit regnum simul atque locos ut haberent.

A-A-G A-G | A-A-G || A-G | A-A A-G

So, *ibid.* 50, .

↓ ↓ ∪ ↓ ↑ | ∪' ∪ ↓ ∪ || ↓ ↑ | ↓ ↓ ↑

Magnamque domum decoremque ditem vexarant.

A-A-G A-G | A-A-G || A-G | A-A-G

Epigram of Naevius 4,

↓ ↓ ↑ | ↓ ↓ ↑ || ∪' ∪ ↑ ↓ ↑ | ↓ ↓ ↑

Obliti sunt Romae loquier lingua Latina.

A-A-G | A-A-G || A-G A-G | A-A-G

Gellius VI. 9. 1: Ex antiquo carmine,

∪' ∪ ↓ ∪ ↓ ∪ | ↓ ↓ ↑ || ∪' ∪ ∪ ↓ ↑ | ↓ ↓ ↑

Religentem esse oportet religiosus ne fuas.

A-A-G A-G | A-A-G || A-O-A-G | A-A-G

Appius Claudius, *ap. Fest.* 317,

∪' ∪ ↓ ↑ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↑ | ↓ ↓ ↑

Inimicus si es commentus nec libens aeque.

A-A-G A-A | A-A-G || A-A-G | A-G

Titulus coquorum, C. I. L. XI. 3078 (Buecheler C. L. E. I. 2),

↓ ∪' ∪ ↑ ↓ ↓ | ↓ ↓ ∪ || ↓ ↓ ↑ | ↓ ↓ ↑

Gonlegium quod est aciptum aetatei agendai.

A-A-G A-A | A-A-G || A-A-G | A-A-G

Mummius triumphator, C. I. L. I. 541 (Buecheler I. 3),

Corinto deleto Romam redieit triumphans.
A-A-G|A-A-G|| A-G A-G| A-A-G

The Protymus epitaph, C. I. L. X. 5282 (Buecheler I. 8),

Quoius ingenium declarat pietatis alumnus.
A-G A - A-G | A-A-G || A-A-G | A-A-G

KELTIC ILLUSTRATIONS.

Fiacca's *Hymn to St. Patrick*, v. 10.

Conidfargaib lagerman andes indeisciurt lethā.
A - A - G | A - A - G || A - G A - A - G | A - G

Ibid. v. 11,

In innsib mara torrian ainis innib adrimi.
A-A-G | A-A-G || A-G A-G | A-A-G

V. 18,

Aratintarrad ochloen tuatha herenn dobethu.
A-O-A-G|A-A-G|| A-G A-G |A-A-G

V. 19,

Tuatha herenn doairchntais dosnicfed sithlaith n u a.
A-G A-G | A-A - G || A-A-G | A - G | A-G

V. 65,

Intan conhualai patraic adella patraic naile.
A-G A-A-G | A-G || A-A-G A-G | A-G

LATIN REPRODUCTIONS OF THE KELTIC SATURNIAN.

Secundinus, *In Laudem Patricii*, Muratori, *Anecd.* IV. p. 136,

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Sanctumque cuius sequuntur exemplum mirificum.
 A - A - G A-G | A - A - G || A-A - G | A - A - G

Ibid. post stropham Z (ab alio additum),

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Patricius episcopus oret pro nobis omnibus.
 A - A - G | A-A-O - G || A-G A - A-G^o | A-O - G

Hymnus S. Camelaci, ap. Muratorium, *Anecd.* IV. p. 142, v. 2,

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Camelaci Cumiensis dei iusti famuli.
 A - A-G | A - A-G || A-G A-G | A - G

Ibid. v. 3,

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Exemplum praebe in toto fidelis in opere.
 A-A - G A - G | A - A-G || A-A-G | A - A - G

Aldhelmus, ed. Giles, Oxon. 1844, p. 113,

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Te, te herus in omnibus clarum creavit in actibus.
 A - A - A | A-A-O-G || A-G A-A-G | A-A-O-G

Ibid.,

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Curiose conicere mentis atque inspicere.
 A-O-A-G | A - A - G || A-G A-G | A - A - G

St. Augustine, *Psalmus Abecedarius contra Donatistas*, v. 1

1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1
 Abundantia peccatorum solet fratres conturbare.
 A - A-O-G^o | A-O-A-G^o | A-G A - G^o | A - O - A-G

Hymnus in S. Comgillum, ed. Murat., *Anecd.* IV. p. 139,

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏'⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏
 Apta fide, iustitia, ad dei ducta gaudia.
 A-G A-G | A - A-G || A-A-G A-G° | A-O-G

§ 4. Priscian 7.18. In *us* terminantia, si sint propria, *i* ante *us* habentia, abiecta *us* faciunt vocativum, ut *hic Vergilius*, *O Vergili*, *hic Sallustius*, *O Sallusti*, *hic Pompeius*, *O Pompei* haec tamen eadem etiam in *e* proferebant antiquissime, *O Vergilie*, *Mercurie* dicentes. Livius Andronicus in Odissia:

⏏'⏏ ⏏'⏏ ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏
 Neque enim te oblitus sum, Laertie noster.
 A - A A-A | A-G || A - A A-O-G | A-G

ITALIC ILLUSTRATIONS.

Cf. Livius 10,

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ || ⏏'⏏ ⏏ ⏏ | ⏏ ⏏
 Tumque remos iussit religare struppis.
 A - G A-G | A-G || A - A-G | A-G

V. 22, 1-2,

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏
 Namque nullum peius macerat humanum
 A - G A-G | A-G° || A-O-G | A-A-G

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏
 Quamde mare saevom vires cui sunt magnae.
 A - G A-G | A-G || A-G A - A | A-G

V. 27,

⏏ ⏏ ⏏ ⏏ | ⏏'⏏ ⏏ || ⏏ ⏏ | ⏏ ⏏ ⏏
 Topper facit homines ut prius fuerunt.
 A-G A-G | A - G || A-A-G | A-A-G

Naevius 38, 2,

⏏ ⏏ ⏏ ⏏ | ⏏'⏏ ⏏ || ⏏'⏏ ⏏ | ⏏ ⏏ ⏏
 Magnum stuprum populo fieri per gentes
 A - G A - G | A - G || A - G | A - A-G

V. 8,

↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Unde et in caelis patrem magnificent dominum.
A-G A-A | A-G || A - A A-G | A - G

Versiculi Familiae Benchuir, Murat. Anecd. IV. 156, v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Navis nunquam turbata quamvis fluctibus tonsa.
A-G A-G | A-A-G || A²-G° A-O-G | A-G

Memoria Abbatum Nostrorum, ap. Am. Peyron in Cic. orat. fragm. ined., p. 225: Strophe I, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Quos convocavit dominus caelorum regni sedibus.
A - A-O-A-G | A - G || A-A-G A-G° | A-O-G

§5. Nonius Marcellus II. 214, De Generibus Vasorum et Poculorum: Polybrum, quod Graeci χέρυβρον, nos trulleum vocamus. Livius:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Argenteo polubro aureo eclutro.
A-A - O-G | A-A-G° || A-O-G | A-A-G

Nonius goes on to quote from Fabius Pictor an interesting old sacral formula, which exhibits the tripudic dipody or Numerus Itālicus in a transitional stage preparatory to its expansion into the distich or Saturnian:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ ↓
Aquam manibus pedibusque dato,
A-G A-G | A-A-G A-G
↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ ↓
Polubrum sinistra manu teneto,
A-A - G A-A-G | A-G A-A-G
↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Dextera vasum cum aqua.
A-O-G A-G | A - A-G

Such unexpanded tetrapodies represent the most primitive, undifferentiated type of the Saturnian.

ITALIC EXAMPLES.

Literary:

Livius 9,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$

In Pylum adveniens aut ibi ommentans.

A - A - G | A - A - G || A - A - G | A - A - G

Ibid. 22, 3,

 $\bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota}$

Topper confringent importunae undae.

A - G | A - A - G^o || A - O - A - G | A - G

V. 32,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$

Quoniam audiivi paucus gavisivi.

A - G | A - A - G || A - G | A - A - G

V. 41,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$

Puerarum manibus confectum pulcherrime.

A - A - G | A - G | A - A - G | A - A - O - G

Naevius 3, 3,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota}$

Immolabat auream victimam pulchram.

A - O - A - G^o | A - O - G^o || A - O - G | A - G

Ibid. 20, 2,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$

Bicorpores gigantes magnique Atlantes.

A - A - O - G | A - A - G || A - A - G | A - A - G

V. 23,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$

Silvicolae homines bellicue inertes.

A - A - G | A - G || A - A - G | A - A - G

V. 30,

 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \ \bar{\iota} \mid \bar{\iota} \ \bar{\iota}$

Res divas edicit, praedicat castus.

A - A - G | A - A - G || A - A - G | A - G

V. 38,

$\bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \cup \bar{\iota} || \bar{\iota} \bar{\iota} \cup \bar{\iota} | \downarrow \bar{\iota}$
 Sin illos deserant fortissimos viros.
 A - A-G° | A-O-G || A-A-O-G | A-G

V. 46,

$\downarrow \bar{\iota} \cup \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \cup \bar{\iota} | \cup \bar{\iota} \bar{\iota} \bar{\iota}$
 Superbiter contemptim conterit legiones.
 A-A-O-G | A - A - G° || A-O-G | A - A - G

V. 48, 2-3,

$\cup \bar{\iota} \cup \bar{\iota} \cup \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \cup \bar{\iota} | \bar{\iota} \bar{\iota}$
 Reconciliat captivos plurimos idem.
 A - A - G | A-A-G° || A-O-G | A-G
 $\cup \bar{\iota} \cup \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \cup || \bar{\iota} \cup \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Sicilienses paciscit obsides ut reddant.
 A - O - A - G | A-A-G° || A-O-G | A - A - G

V. 51,

$\cup \bar{\iota} \cup \bar{\iota} \cup \bar{\iota} | \downarrow \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Onerariae onustae stabant in flustris.
 A - A-O-G | A-A-G || A-G | A - A - G

V. 53,

$\bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \downarrow \bar{\iota} || \bar{\iota} \bar{\iota} \cup | \downarrow \bar{\iota}$
 Quod bruti nec satis sardare queunt.
 A - A-G | A - A-G || A-A-G | A-G

V. 60,

$\cup \bar{\iota} \cup \bar{\iota} | \bar{\iota} \bar{\iota} \cup \bar{\iota} || \cup \bar{\iota} \cup \bar{\iota} | \cup \bar{\iota} \bar{\iota} \bar{\iota}$
 Quianam Saturnium populum pepulisti.
 A - G | A-A-O-G || A - G | A - A - G

Epigramma Naevii 1,

$\bar{\iota} - \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \downarrow \bar{\iota} | \bar{\iota} \bar{\iota} \cup$
 Immortales mortales si foret fas flere.
 A - O - A-G | A-A-G || A-A-G | A-A-G

Carmen Saliare 2,

∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ | ∪ ∪ ∪
 Quome tonas, Leucesie, prae ted tremonti
 A - A-G | A - A - G || A - A | A - A-G

Martius Vates 1,

∪ ∪ ∪ | ∪ ∪ || ∪ ∪ | ∪ ∪ ∪
 Postremus dicas primus taceas.
 A-A-G | A-G || A-G | A-G

Ibid. 3,

∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ | ∪ ∪ ∪ ∪
 Quamvis noventium duonum negumate.
 A - G | A-A-O-G || A - G | A - A-G

Versus Sacrorum:

Servius in Aen. VIII, 72,

∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ ∪ | ∪ ∪
 Adesto Tiberine cum tuis undis.
 A-A-G | A - A-G || A - A-G | A-G

Incantatio.

Varro de L. L. VI, 21,

∪ ∪ | ∪ ∪ || ∪ ∪ | ∪ ∪
 Novum vetus vinum bibo,
 A - G | A - G || A - G | A - G
 ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ | ∪ ∪ ∪ ∪
 Novo veteri morbo medeor.
 A - G | A - G || A - G | A - G

Praecepta:

Macrobius, Sat. V. 20, 18,

∪ ∪ ∪ | ∪ ∪ ∪ || ∪ ∪ | ∪ ∪
 Hiberno pulvere verno luto,
 A-A-G^o | A - O - G || A - G | A - G
 ∪ ∪ ∪ | ∪ ∪ ∪ || ∪ ∪ | ∪ ∪
 Grandia farra camille metes.
 A - O - G | A - G || A - A - G | A - G

Appius Claudius 2,

↓ ↓ ↑ | ↓ ↓ ↑ || ↓ — ↓ ∪ ∪ | ↓ ∪ ∪ ↑
 Amicum cum vides obliviscere miseras.
 A - A - G | A - A - G° || A - O - A - O - G | A - A - G

Ibid. 3,

∪ ∪ ↑ | ↓ ↑ || ↓ ∪ | ↓ ↓ ↑
 Faber est suae quisque fortunae.
 A - G | A - G || A - G | A - A - G

Versus Antiquus:

Ex Festo 333,

↓ — ↓ ↑ | ↓ ∪ ∪ ↑ || ↓ ∪ ∪ | ↓ ↓ ↑
 Occursatrix artificum perdita spinturnix.
 A - O - A - G | A - A - G° || A - O - G | A - A - G

Epigraphic:

Carmen Arvale 4,

↓ ↓ ↑ | ↓ ↓ ↑ || ↓ ∪ ↓ ∪ ↑ | ↓ ↑
 Semunis alternei advocabitis conctos.
 A - A - G | A - A - G° || A - O - A - O - G | A - G

Ibid. 6,

↓ ↓ ∪ | ↓ ↓ ∪
 Triumpe Triumpe
 A - A - G | A - A - G
 ↓ ↓ ∪ | ↓ ↓ ∪
 Triumpe Triumpe.
 A - A - G | A - A - G

The Praenestine Jewel-boxes, C. I. L. XIV. 4094 ff.,

1. ↓ ∪ ∪ | ↓ ↓ ∪ ∪ || ↓ ∪ ↑ | ↓ ↑
 Dindia Macolnia filiai dedit.
 A - O - G | A - A - O - G° || A - O - G | A - G
2. ∪ ∪ ↑ | ↓ ∪ ↑ || ↓ ↓ ↑ | ↓ ↑
 Novios Plautios med Romai fecid.
 A - G° | A - O - G || A - A - G | A - G

The Faliscan Cooks, C. I. L. XI. 3078,

- $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 3. Quei soueis argutieis opidque Volgani
 A - A - G | A-A-O-G || A-A-G | A-A-G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 4. Gondecorant saipisume comvivia loidosque.
 A - A - G | A-A-O-G || A - A-O-G | A-A - G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 5. Ququei huc dederunt imperatoribus summis.
 A - G - A | A-A-G° || A-O-O-A-O-G | A - G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 6. Utei sesed lubentes bene iuvent optantes.
 A - A - G | A-A-G || A - A - G | A-A-G

The Mummian Inscription, C. I. L. I. 541,

- $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 4. Hanc aedem et signu Herculis victoris.
 A - A - G | A-A-G° || A-O-G | A-A-G

The First Scipionic Inscription, C. I. L. I. 32,

- $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 1. Honc oino ploirume cosentiont Romai
 A - A-G° | A-O-G || A-A-O-G | A - G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 2. Duonoro optumo fuise viro
 A-A-G° | A-O-G || A-A-G | A-G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 3. Luciom Scipione filios Barbati.
 A-O-G° | A - O-A-G° || A-O-G | A-A-G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 5. Hec cepit Corsica Aleriaque urbe.
 A - A-G° | A-O-G° || A - O-A - G | A-G
 $\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 6. Dedet Tempestatebus aide mereto.
 A-G° | A-O - A-O-G || A-G | A - G

The Elogium of Atilius Calatinus, ap. Cic. *Cat. Mai.* 17. 61,

- $\bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \cup \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow}$
 1. Unicum plurimae consentiunt gentes
 A-O-G° | A - O - G || A - A-O - G | A - G
 $\cup \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow}$
 2. Populi primarium fuisse virum.
 A - G | A - A-O-G || A - A-G | A - G

The Second Scipionic Elogium, C. I. L. I. 30,

- $\bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \cup \bar{\downarrow} \parallel \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 1. Cornelius Lucius Scipio Barbatus.
 A - A-O-G° | A-O-G° || A - O-G | A - A-G
 $\bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow}$
 5. Taurasia Cisauna Samnio cepit.
 A - A-O-G | A - A-G° || A - O-G | A - G

The Fourth Scipio, C. I. L. I. 34,

- $\bar{\downarrow} \bar{\downarrow} \mid \cup \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 1. Magna sapientia multasque virtutes
 A - G | A - A-O-G || A - A - G | A - A-G
 $\bar{\downarrow} \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \cup \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 2. Aetate quom parva posidet hoc saxsum.
 A - A-G | A - A-G° || A - O-G | A - A - G

The Protymus Epitaph, C. I. L. X. 5282,

- $\bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 2. Ameiceis summa qum laude probatus
 A - A - G | A - G || A - A - G | A - A - G ,
 $\bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \cup \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 4. Gaius Queinctius Valgus patronus.
 A - G° | A - O - G || A - G | A - A - G

The Epitaph of Eurysaces, C. I. L. I. 1013,

- $\bar{\downarrow} \bar{\downarrow} \mid \cup \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 1. Est hoc monimentum Marcei Vergilei
 A - A | A - A - G || A - G | A - A - G

• 1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 1 1 1 | 1 1 1 1 1

2. Eurysacis pistoris redemptoris: apparet.

A - A - G | A - A - G || A - A - G | A - A - G

KELTIC EXAMPLES.

Fiacca's Hymn,

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

4. Macc alpuirn maic otide hoadeochain odissi.

A - A - G | A - A - G || A - A - G | A - A - G

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

38. Fosrolaic intarmchosal isinmorchute nisel.

A - A - G | A - A - O - G || A - A - O - G | A - G

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

42. Nicreitset infirdeacht innatrinoite fire.

A - A - G^o | A - O - A - G^o || A - O - O - A - G | A - G

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

64. Aingil de icetaidchi aridfetis cenanad.

A - G - A | A - O - A - G || A - A - G | A - A - G

LATIN REPRODUCTIONS OF THE KELTIC SATURNIAN.

Hymnus S. Columbae, Liber Hymnorum, Fasciculus ii. p. 205 :

Strophe A, v. 5,

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

Coaeternus in gloria deitatis perpetua.

A - A - G | A - A - O - G || A - A - G | A - A - G

Strophe B, v. 2,

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

Principatum ac sedium potestatum virtutum.

A - O - A - O - G | A - A - O - G || A - A - G | A - A - O - G

Ibid. v. 4,

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

Trinitatis in omnibus largitatis muneribus.

A - O - A - G | A - A - O - G^o || A - O - A - G | A - A - - G

V. 6,

1 1 1 1 1 | 1 1 1 1 1 || 1 1 1 1 1 | 1 1 1 1 1

Ostenderet magnopere possibili fatimine.

A - A - O - G | A - A - G || A - A - G | A - A - G

Strophe C, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Claritate praefulgoris venustate speciminis.
 A-O-A-G | A-A-O-G || A-A-G | A-A-G

Ibid. v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Auctoris cenodoxiae pervicacis invidiae.
 A-A-G | A-A-O-G° || A-O-A-G | A-A-G

V. 6,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Ceteris remanentibus in suis principatibus.
 A-O-G | A-A-O-G || A-A-G° | A-O-A-O-G

Strophe D, v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Locorum infernalia diversorumque carcerum.
 A-A-G | A-O-A-O-G° || A-O-O-A-G | A-O-G

Strophe F, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Collaudaverunt angeli factura praemirabili.
 A-O-O-A-G° | A-O-G || A-A-G° | A-O-A-O-G

Strophe H, v. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Globo invisibilium turbido perduellium.
 A-G° | A-O-O-A-G° || A-O-G° | A-O-A-O-G

Strophe I, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Tribus profundioribus oceani dodrantibus.
 A-G° | A-O-O-A-O-G || A-A-G | A-A-O-G

Ibid. v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Agitatae flaminibus thesauris emergentibus.
 A-A-G | A-A-G || A-A-G° | A-O-A-O-G

Strophe K, v. 5,

1 - 1 ♀ | ♀ 1 ♀ 1 || 1 ♀ 1 1 | 1 1 ♀ 1
 Cocytique charybdibus strangulati turgentibus.
 A-O-A-G | A-A-O-G° || A- O-A-G | A-A-O-G

Strophe M, v. 5,

1 - 1 ♀ 1 | 1 1 ♀ 1 || ♀ 1 ♀ 1 | 1 - ♀ 1 ♀ 1
 Promontoriis et rupibus solidis fundaminibus.
 A - O - A-O-G | A - A-O-G || A - G° | A-O - A - G

Strophe P, v. 6,

1 ♀ | ♀ 1 - 1 ♀ 1 || 1 ♀ 1 ♀ 1 | 1 1 ♀ 1
 Cuius inenarrabiles deliciae ac fertiles.
 A-G° | A - O-A - O-G || A - A - G | A - A-O-G

Strophe R, v. 3,

♀ 1 ♀ | 1 - ♀ 1 ♀ 1 || ♀ 1 ♀ 1 1 1 | 1 1 ♀ 1
 Diesque mirabilium tonitruorum fortium.
 A-A-G° | A-O - A - G° || A - O-A-G° | A-O-G

Strophe S, v. 2,

1 - 1 ♀ | 1 1 ♀ 1 || ♀ 1 ♀ 1 ♀ | 1 1 ♀ 1
 Reddemusque de omnibus rationem effectibus.
 A - O - A - G | A - A-O - G || A - A - G | A-A-O-G

Ibid. v. 4,

♀ 1 ♀ | 1 ♀ 1 ♀ 1 || ♀ 1 ♀ 1 1 1 | 1 1 ♀ 1
 Librosque conscientiae patefactos in facie.
 A-A-G° | A - O-A-O-G || A - A - G | A - A - G

V. 6,

1 1 1 | ♀ 1 ♀ 1 ♀ 1 || ♀ 1 ♀ 1 1 | 1 ♀ 1 ♀ 1
 Subtracta necessaria operandi materia.
 A-A-G | A - A-O-G || A - A-G | A - A - G

Strophe T, v. 5,

♀ 1 ♀ 1 ♀ | 1 ♀ 1 ♀ 1 ♀ 1 || ♀ 1 ♀ 1 ♀ | ♀ 1 ♀ 1 ♀ 1
 Animabus aetherialibus eisdem obeuntibus.
 A - A - G° | A - O-O-A-O-G || A-A-G | A - A-O - G

Strophe V, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Derelicto Virgilio astrorum splendidissimo.
A-O-A-G | A - A - G || A-A-G° | A-O-A-O-G

Strophe X, v. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Tactisque luminaribus duobus principalibus.
A - A - G° | A-O - A-O-G || A-A-G° | A - O-A-O-G

Strophe Y, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Hymnorum cantionibus sedulo tinnientibus.
A - A - G° | A - O-A-O-G° || A-O-G° | A-O-A-O-G

Ibid. v. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Quatuorque plenissimis animalibus oculis.
A-O-A-G | A-A-O-G || A - A-O-G | A - G

V. 6,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Laudatur tribus vicibus Trinitas eternalibus.
A-A-G | A - A-G° || A-O-G° | A-O-A-O-G

Strophe Z, v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Dignitatum pro meritis praemiorum perpetuis.
A - O-A-G | A - A-G° || A-O-A-G | A - A - G

Ibid. v. 6,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Permansuri in gloria a seculis in gloria.
A-O-A-G | A - A-O-G || A-A-O-G | A - A-O-G

Post stropham Z, v 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
Variatis insignibus veritatis ordinibus.
A - A-G | A-A-O-G° || A-O-A-G | A - A - G

Sancti Venite, Liber Hymnorum, Fasciculus i. 43 f.:

Strophe 8, v. 2,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Sumant aeternam salutis custodiam.
 A - G | A - A - G || A - A - G | A - A - O - G

Strophe 9, v. 2,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Vitae perennis largitur credentibus.
 A - G | A - A - G || A - A - G | A - A - O - G

Strophe 10, v. 2,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 De fonte vivo praebebat sitientibus.
 A - A - G | A - G || A - G | A - A - O - G

Strophe 11, v. 2,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Venit, venturus iudicare homines.
 A - G | A - A - G^o || A - O - A - G | A - G

Noli Pater, Liber Hymnorum, Fasciculus ii:

V. 11,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad - \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Johannem baptizam praecursorem domini.
 A - A - G | A - A - G^o || A - O - A - G | A - G

Hymnus S. Patricii Magistri Scolorum, The Antiphony of Bangor, Ed. Warren, Pt. II. p. 14 ff.:

Strophe 3, v. 2,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Super quem aedificatur ut Petrum ecclesia.
 A - G - A | A - O - O - A - G || A - A - G | A - A - O - G

Strophe 9, v. 3,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad - \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Quibus erogatur ut panes verba evangelica.
 A - A - O - G | A - A - G || A - G^o | A - O - A - G

Ibid. v. 4,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad || \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow$
 Et cuius multiplicantur ut manna in manibus.
 A - A - G^o | A - O - O - A - G || A - A - G | A - A - G

Strophe 18, v. 2,

$\bar{\text{A}} - - \bar{\text{A}} \cup | \bar{\text{A}} \bar{\text{A}} \cup \| \cup \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \cup \bar{\text{A}}$
 Salvatorisque in carne Deitatem pervidet.
 A-O-O-A-G | A-A-G || A-A-G° | A-O-G

Strophe 21, v. 4,

$\bar{\text{A}} \cup \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \cup \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \cup \bar{\text{A}} \bar{\text{A}}$
 Innumeros de zabolis absolvit dominio.
 A-A-G | A-A-O-G || A-A-G | A-A-G

Strophe 23, v. 7,

$\bar{\text{A}} \cup \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \bar{\text{A}}$
 Patricii laudes semper dicamus.
 A-A-G | A-G || A-G | A-A-G

Ibid. v. 8,

$\bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \bar{\text{A}}$
 Ut nos cum illo semper vivamus.
 A-A | A-A-G || A-G | A-A-G

Hymnus in Natali Martyrum, Antiphonary of Bangor, Warren II. 12:

Strophe 1, v. 1,

$\cup \bar{\text{A}} \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \cup \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}}$
 Sacratissimi martyres summi Dei.
 A-A-O-G° | A-O-G || A-G | A-G

Ibid. v. 2,

$\bar{\text{A}} - \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \cup \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}}$
 Bellatores fortissimi Christi regis.
 A-O-A-G | A-A-O-G || A-G | A-G

V. 3,

$\cup \bar{\text{A}} \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} \cup \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}}$
 Potentissimi duces exercitus Dei.
 A-A-O-G | A-G || A-A-O-G | A-G

V. 4,

$\bar{\text{A}} \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \bar{\text{A}} \| \bar{\text{A}} \bar{\text{A}} | \bar{\text{A}} \bar{\text{A}} \bar{\text{A}}$
 Victores in caelis Deo canentes.
 A-A-G | A-A-G || A-G | A-A-G

Hymnus S. Comgilli Abbatis Nostri, Antiphonary of Bangor II. 16:

Exordium, v. 6,

↓ ↓ ↓ ↓ | ↓ - ↓ ↓ || ↓ - ↓ ↓ | ↓ ↓ ↓ ↓

Ab angelis custodita permansura in saecula.

A - A-O-G° | A-O-A-G° || A - O-A-G | A-A-O-G

Strophe 3, v. 1,

↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Contemptum mundialium voluntatum praesentium.

A - A - G° | A - O-A-O-G || A - A-G | A-A-O-G

Ibid. v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ - ↓ ↓ ↓

Vitiorum firmissimum infirmos devastantium.

A - A-G | A-A-O-G || A-A-G° | A-O-A-O-G

Strophe 6, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Rutilantis meridie fidei claritudine.

A - A - G | A-A-O-G || A-G° | A-O-A-O-G

Ibid. v. 4,

↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Confidens sanctimoniae praecipuo munimine.

A-A-G° | A-O-A-O-G || A - A - G | A - A - G

Strophe 11, v. 1,

↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Lampadem sapientiae constituit in pectore.

A - O - G | A - A-O-G || A - A - G | A - A-O-G

Strophe 13, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ - ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Monachorum militibus anchoretarum sensibus.

A - A-G | A - A - G° || A-O-O-A-G° | A-O-G

Strophe 20, v. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Comitaturus agmina angelorum praecipua.

A - O - A-G° | A-O-G° || A-O-A-G | A - A - G

Strophe 21, v. 4,

↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

In sanctum habitaculum Trinitatis lectissimum.

A - A - G | A - A-O - G° || A-O-A-G | A-A-O-G

II. 33:

$\frac{1}{2} \quad \cup \quad \frac{1}{2} \quad \frac{1}{2} \mid \frac{1}{2} \quad \frac{1}{2} \quad \cup \quad \frac{1}{2} \quad \frac{1}{2} \parallel \frac{1}{2} - \frac{1}{2} \quad \frac{1}{2} \quad \cup \mid \frac{1}{2} \quad \frac{1}{2} \quad \cup \quad \frac{1}{2}$

A - O - A - G | A - A - O - G^o || A - O - A - G | A - A - O - G

٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

$$\mathbf{A - A - G} \mid \quad \mathbf{A - A - G} \parallel \quad \mathbf{A - A - G} \mid \quad \mathbf{A - A - O - G}$$

↓ ↓ ↓ | ∪ ∩ ∪ ∩ ↓ || ↓ ∪ ↓ ↓ | ↓ ↓ ∪ ↓

$$\mathbf{A - A - G} \mid \mathbf{A - A - G^{\circ}} \parallel \mathbf{A - O - A - G} \mid \mathbf{A - A - O - G}$$

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

$$A - A - O - G^{\circ} \mid A - O - G \parallel A - A - G \mid A - A - O - G$$

1 2 3 4 | 5 6 7 8 || 9 10 11 | 12 13 14 15

A - O-A-G | A - G || A-A - G | A - A - G

1 1 2 | 1 1 2 2 || 1 1 2 | 1 2 2 2

A - A - G | A-A-O-G || A-A-G | A - A - G

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

A - A - O - G | A - A - G | A - A - G | A - A - O - G

v. 18,

$\bar{\text{u}}$ $\bar{\text{u}}$ u | $\bar{\text{u}}$ $\bar{\text{u}}$ u u || $\bar{\text{u}}$ $\bar{\text{u}}$ u | $\bar{\text{u}}$ u u $\bar{\text{u}}$
 Sit sancta, sit sobria, sit vera virginitas.
 A - A - G | A - A - O - G || A - A - G | A - A - G

v. 21,

$\bar{\text{u}}$ $\bar{\text{u}}$ u $\bar{\text{u}}$ | u u $\bar{\text{u}}$ $\bar{\text{u}}$ || $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ | $\bar{\text{u}}$ u u $\bar{\text{u}}$
 Dic, protegat dominus sic Francos armigeros.
 A - A - O - G | A - G || A - A - G | A - A - G

§6. Our next fragment of the *Odysseia* is preserved by Nonius Marcellus (*Compendiosa Doctrina: De Indiscretis Adverbiis*, II. 155), who quotes in illustration of the use of *disertim* Livius,

$\bar{\text{u}}$ u $\bar{\text{u}}$ $\bar{\text{u}}$ | $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ || $\bar{\text{u}}$ u u | $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$
 Tuque mihi narrato omnia disertim.
 A - G A - G | A - A - G^o || A - O - G | A - A - G

Cf. §1.

§7. Priscian, *Inst.* I. 321. In *-aps* unum femininum: *haec daps, huius dapis*, sed nominativus in usu frequenti non est, quem Livius Andronicus in I Odissiae ponit,

$\bar{\text{u}}$ $\bar{\text{u}}$ | $\bar{\text{u}}$ $\bar{\text{u}}$ || $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ | $\bar{\text{u}}$ $\bar{\text{u}}$
 Quae haec daps est? Qui festus dies?
 A - A | A - A || A - A - G | A - G

A beautiful illustration of the essential nature of the Latin *versus longus* in all ages: a distich composed of two contrasted dipodies, in which each foot is composed of two contrasted stresses; cf. *Sacred Tripudium*, p. 26, §§21-26. Cf. §5.

§8. Festus 225 (Mueller). *Procitum* cum prima syllaba corripitur significat *petitum*: Livius,

$\bar{\text{u}}$ $\bar{\text{u}}$ | $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ || $\bar{\text{u}}$ u $\bar{\text{u}}$ | $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$
 Matrem procitum plurimi venerunt.
 A - G | A - A - G^o || A - O - G | A - A - G

Cf. §7.

§9. Festus 190, *Ommentans*: Livius in *Odysseia*, quom ait:

$\bar{\text{u}}$ $\bar{\text{u}}$ u | $\bar{\text{u}}$ u u $\bar{\text{u}}$ || $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$ | $\bar{\text{u}}$ $\bar{\text{u}}$ $\bar{\text{u}}$
 In Pylum adveniens, aut ibi ommentans,
 A - A - G | A - A - G || A - A - G | A - A - G

significat *obmanens*, sed ea significatione, qua saepe fieri dicitur, id enim est *mantare*.

Cf. § 5.

§10. Isidorus, *Origines* 19. 4. 9. Struppi vincula loro vel lino facta, quibus remi ad scalmos alligantur. De quibus Livius:

$\bar{\iota} \quad \cup \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad || \quad \cup \quad \cup \quad \bar{\iota} \quad \cup \quad | \quad \bar{\iota} \quad \bar{\iota}$
 Tumque remos iussit religare struppis.
 A - G A - G | A - G || A - A - G | A - G

Cf. §4.

§11. Gellius VI (VII). 7 *Adprimum* autem *longe primum* L. Livius in Odyssia dicit in hoc versu:

$\cup \quad \cup \quad \bar{\iota} \quad \cup \quad | \quad \bar{\iota} \quad \bar{\iota} \quad \cup \quad || \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota}$
 Ibidemque vir summus adprimus Patroclus.
 A - A - G | A - A - G || A - A - G | A - A - G

Cf. §9.

§12. Gellius III. 16. 11. Caesellius autem Vindex in lectionibus suis antiquis 'tria' inquit 'nomina Parcarum sunt: Nona, Decuma, Morta,' et verum hunc Livii antiquissimi poetae ponit ex 'Ὀδυσσεΐα':

$\bar{\iota} \quad \bar{\iota} \quad \cup \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \cup \quad \cup \quad \bar{\iota} \quad || \quad \bar{\iota} \quad \quad \cup \quad \bar{\iota} \quad \cup \quad | \quad \bar{\iota} \quad \cup \quad \bar{\iota}$
 Quando dies adveniet quem profata morta est.
 A - G A - G | A - A - G || A - A A - G | A - G - A

Cf. v. 17, where the third and fourth tripudium have merely changed places with each other,

$\cup \quad \cup \quad \bar{\iota} \quad \cup \quad | \quad \cup \quad \bar{\iota} \quad \bar{\iota} \quad || \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \cup \quad \bar{\iota} \quad \cup$
 Igitur demum Ulixi cor frixit prae pavore.
 A - G A - G | A - A - G || A - A - G | A - A A - G

Similarly we may compare the well-nigh identical *numerus* of the types illustrated in §4:

$\cup \quad \cup \quad \cup \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad || \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \cup \quad \cup \quad | \quad \bar{\iota} \quad \bar{\iota}$
 Neque enim te oblitus sum Laertie noster.
 A - A - G | A - A - G || A - A A - O - G | A - G

The first and second tripudium are merely interchanged, and the last contracted.

Carmen Arvale 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Neve luem ruem Marmar sinas incurrere in pleoris.
 A-G A-G | A - A - G || A - A A-O-G | A - A-G

The Third Scipionic Inscription, C. I. L. I. 33:

v. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Honos fama virtusque gloria atque ingenium.
 A-G A-G | A-A-G° || A-O-G A-G | A - A-G

The Fourth Scipionic Inscription, C. I. L. I. 34:

v. 6,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Ne quairatis honore quei minus sit mandatus.
 A - A A-G | A-A-G || A - A-G | A - A A-G

Here we have again a mere interchange between the third and fourth tripudium.

OLD-IRISH EXAMPLES.—

Fiacc's Hymn:

v. 1,

↓ . ↓ . | ↓ ↓ . || ↓ . ↓ . | ↓ ↓ .
 Genair patraicc innemthur ised atfet hiscelaib.
 A-G A-G | A-A - G || A-G A-G | A - A-G

v. 3,

↓ . ↓ . | ↓ ↓ . || ↓ ↓ . | ↓ ↓ .
 Succat aainm itubrad ced a a thair ba fissi.
 A-G A-G | A-A-G || A-A-A - G | A - A-G

v. 5,

↓ ↓ ↓ . | ↓ ↓ . || ↓ . ↓ . | ↓ ↓ .
 Baí se bliadna ifognam maisse doine nistoimled.
 A - A A - G | A-A-G || A-G A-G | A - A - G

v. 7,

↓ . ↓ . | ↓ ↓ . || ↓ . ↓ . | ↓ ↓ .
 Asbert Victor frigniad milcon tessed fortonna.
 A-G A-G A-A-G A-G A-G | A-A-G

v. 8,

. . . | . . . || . . . | . . .
 Forruib achois forsindleicc maraid aces nibronna.

A-G A-G | A-A - G || A-G A-G | A-A - G

v. 15,

. . . | . . . || . . . | . . .
 Robo chobair donderinn tichtu patraicc forochlad.

A-G A-G | A-A-G || A-G A-G | A-A-G

v. 28.

. . . | . . . || . . . | . . .
 Fornim consen a rige pridchais fride indinnib.

A-G A-G | A-A-G || A-G A-G | A-A-G

v. 30,

. . . | . . . || . . . | . . .
 Canaid cetsalm cechnaidchi dorig aingel fogniad.

A-G A-G | A - A - G || A-G A - G | A - A-G

v. 31,

. . . | . . . || . . . | . . .
 Foaid forleicc luim iarum oculus cuilche fliuch imbi.

A-G A-G | A - A-G || A-G A-G | A - A-G

v. 34,

. . . | . . . || . . . | . . .
 Iccaid luscus latruscus mairb dosfuscad dobethu.

A-G A-G | A-A-G || A - A A-G | A-A-G

v. 53,

. . . | . . . || . . . | . . .
 Anais tassach dia es intan dobert comman do.

A-G A-G | A-A-G || A-G A-G | A - G - A

v. 57,

. . . | . . . || . . . | . . .
 Incath fechtad imbethron frituaith kannan lamac nuin.

A-G A-G | A-A-G || A-G A-G | A-G - A

v. 58,

. . . | . . . || . . . | . . .
 Assoith ingrian frigabon issed adfeit littrib duinn.

A-G A-G | A-A-G || A-G A-G | A-G - A

v. 59,

' . ' . | ' ' . || ' . ' . | ' ' .
 Huare assoith lahesu ingrian fribas innacloen.
 A - G A - G | A - A - G || A - G A - G | A - A - G

v. 61,

' . ' . | ' ' . || ' . ' . | ' ' .
 Clerich herenn dollotar dairi patraic ascechset.
 A - G A - G | A - A - G || A - G A - G | A - A - G

v. 68,

' ' ' . | ' ' . || ' . ' . | ' ' .
 Beith ingeillius meic maire basen gaire ingenair.
 A - A A - G | A - A - G || A - G A - G | A - A - G

LATIN REPRODUCTION OF THE GALLIC SATURNIAN.

St. Augustine, *Psalmus Contra Donatistas*:

Strophe I, v. 7,

† † † † † | † † † † || † † † † | † † † †
 Quisquis recolit evangelium, recognoscat cum timore.
 A - G A - G° | A - O - A - G || A - A - G | A - A A - G

With simple interchange between the third and fourth tripudium.

Ibid. v. 10,

† † † † † | † † † || † † † † | † † † †
 Saeculi finis est litus, tunc est tempus separare.
 A - O - G A - G | A - A - G || A - A A - G° | A - O - A - G

v. 11,

† † † † † | † † † || † † † † | † † † †
 Quando retia ruperunt, multum dilexerunt mare.
 A - G° A - O - G | A - A - G || A - G° A - O | A - G A - G

With interchange of tripudia in the second dipody.

Strophe II, v. 6,

† † † † † | † † † † || † † † † | † † † †
 Ipsi tradiderunt libros et nos audent accusare.
 A - G° A - O | A - G A - G || A - A A - G° | A - O - A - G

With interchange of tripudia in the first dipody.

LATIN REPRODUCTION OF THE OLD-IRISH SATURNIAN.

Hymnus S. Columbae, Todd, Fasc. ii, p. 205:

Strophe D, v. 1,

↓ ↑ ↓ ↑ | ↓ ↓ ∪ ↑ || ↓ ∪' ∪ ∪ | ↓ ↓ ↓ ↑

Draco magnus deterrimus, terribilis et antiquus.

A-G A-G | A-A-O-G || A - A-G | A-A A-G

With interchange of tripudia in the second dipody.

Strophe Q, v. 2,

↓ ↓ ↓ ↑ | ↓ ↓ ∪ ∪ || ↓ ∪ ↓ ↑ | ↓ ↓ ∪ ∪

Quis audivit tonitrua supra modum sonantia?

A - A A-G | A-A-O-G || A-G A-G | A-A-O-G

Strophe R, v. 4,

↓ ↑ ↓ ∪ | ↓ ↓ ∪ ↑ || ↓ ↓ ∪ | ↓ ↓ ∪' ∪ ↑

Dies quoque angustiae, maeroris ac tristitiae.

A-G A-G | A-A-O-G || A - A-G | A - A A-G

With interchange of tripudia in the second dipody.

Strophe V, v. 4,

↓ ↑ ↓ ↑ | ↓ ↓ ∪ ↑ || ↓ ↑ ↓ ↑ | ↓ ∪' ∪ ↑

Girans certis ambagibus redit priscis redivitibus.

A-G A-G | A-A-O-G || A-G A-G | A - A-G

Noli Pater, Liber Hymnorum, Fasc. ii:

v. 1,

↓ ↑ ↓ ∪ | ↓ - ↓ ∪ || ↓ ↓ ∪ ∪ | ↓ ↓ ∪ ∪

Noli, pater, indulgere tonitrua cum fulgure.

A-G A-G° | A-O-A-G || A-A- O-G | A - A-O-G

v. 2,

↓ ↓ ↓ ↑ | ↓ ↓ ∪ ∪ || ↓ ∪ ↓ ∪ | ↓ ↓ ∪ ∪

At frangamur formidine huius atque uredine.

A - A A-G | A-A-O-G || A-G A-G | A-A-O-G

In Te Christe, Liber Hymnorum, Fasc. ii:

v. 4,

↓ ↓ ↓ ↑ | ↓ ∪' ∪ ↑ || ↓ ↓ ↑ | ↓ ↓ ∪' ∪ ↑

Ad dolorum remedium festina in auxilium.

A - A A-G | A - A - G || A-A-G | A-A A - G

With interchange of tripudia in the second dipody.

v. 5,

↓ ↑ ↓ ↑ | ↑ ↑ ↓ ↑ || ↓ ↑ ↓ ↓ | ↑ ↑ ↓ ↑
 Deus pater credentium deus vita viventium.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G

v. 13,

↓ ↑ ↑ ↑ | ↑ ↓ ↓ ↑ || ↓ ↑ ↑ ↑ | ↓ ↓ ↓ ↑
 Deus largus longanimis deus doctor docibilis.
 A-G A-G | A - A - G || A-G A-G | A - A - G

v. 22,

↑ ↑ ↓ ↓ | ↑ ↑ ↓ ↑ || ↑ ↑ ↑ ↑ | ↑ ↑ ↓ ↑
 Christus crucem ascenderat Christus mundum salvaverat.
 A - G A-G | A-A-O-G || A - G A - G | A-A-O-G

v. 26,

↑ ↓ ↓ ↑ ↑ | ↑ ↑ ↓ ↑ || ↓ ↑ ↓ ↑ | ↑ ↓ ↓ ↑
 Gloria haec est altissimo deo patri ingenito.
 A-O-G A - A | A-A-O-G || A-G A-G | A - A - G

The Hymn to St. Brigid, Liber Hymnorum, Fasc. i, pp. 57f.:

Strophe II, v. 1,

↑ ↓ ↑ ↓ | ↑ ↓ ↓ ↑ || ↑ ↑ ↓ ↑ | ↑ ↓ ↑
 Hymnus iste angelicae summaeque sanctae Brigitae.
 A - G A-G | A - A - G || A - A - G A - G° | A-O-G

With redistribution of the elements in the second dipody.

Strophe III, v. 1,

↑ ↑ ↑ ↑ | ↑ ↓ ↓ ↑ || ↑ ↑ ↑ ↑ | ↑ ↑ ↓ ↓
 Zona sanctae militiae sanctos lumbos praecingere.
 A-G A-G | A - A - G || A - G A - G | A - A - O-G

Strophe V, v. 2,

↑ ↓ ↓ ↑ ↑ | ↓ ↓ ↓ || ↓ ↑ ↓ | ↑ ↑ ↓ ↓
 Ut mereamur coronam habere ac laetitiam.
 A - A A-G | A-A-G || A - A - G | A - A A - G

With the favorite interchange in the second dipody.

Hymnus S. Comgilli, Antiphonary of Bangor, Warren, pp. 16 ff.:

Strophe IV, v. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ∪ ↓ || ↓ ∪ ↓ ∪ | ↓ ∪ ↓ ↓
Docebat sic et ceteros dicta docta operibus.
A-A-G A-A | A-O-G || A-G A-G | A-A-G

With redistribution of the elements in the first dipody.

Strophe VII, v. 2,

↓ ↓ ↓ ↓ ↓ | ↓ ∪ ↓ || ↓ ↓ ↓ ∪ | ↓ ↓ ∪ ↓
Regnum quod est sublimibus deo dignum et fortius.
A-G A-A | A-A-O-G || A-G A-G | A-A-O-G

Ibid. v. 4,

↓ ↓ ↓ ∪ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ∪ ↓ ↓
Quo prosterneret superbos tenens sanctis in manibus.
A-A A-O-G | A-A-G || A-G A-G | A-A-G

Strophe XIII, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ ∪ ∪ || ↓ ↓ ∪ | ↓ ↓ ↓ ∪ ↓
Clarus cunctis in sortibus adauctus in sublimibus.
A-G A-G | A-A-O-G || A-A-G | A-A A-O-G

With the common interchange in the second dipody.

Strophe XVI, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ∪ ∪ || ↓ ∪ ↓ ↓ | ↓ ∪ ↓ ∪
Quis contempsit praesentia huius aevi decidua.
A-A A-G | A-A-O-G || A-G A-G | A-A-G

Strophe XIX, v. 1,

↓ ↓ ↓ ↓ | ↓ ∪ ↓ ∪ || ↓ ↓ ∪ ↓ ↓ | ↓ ↓ ↓
Tulit suam memoriam ad mansionem supernam
A-G A-G | A-A-G || A-A-O-A-G | A-A-G

Strophe XXI, v. 3,

↓ ↓ ↓ ↓ | ↓ ∪ ↓ ∪ || ↓ ↓ ↓ ↓ | ↓ ↓ ∪ ↓
Huius sequens vestigium ducens Deo exercitum.
A-G A-G | A-A-G || A-G A-G | A-A-O-G

Strophe XXII, v. 4,

↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↑ || ↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↑
Iunctus choro angelico summo sanctus in iubilo.
A - G A - G | A - A - G || A - G A - G | A - A - O - G

Versiculi Familiae Benchuir, Antiphony of Bangor II. 28:

Strophe VI, v. 2,

↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↑ ↓ ↓ | ↓ ↓ ↓
Sacro-sanctis reperta viris quatuor portata.
A - G A - G | A - A - G || A - G° A - O - G | A - A - G

Strophe IX, v. 1,

↓ ↑ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Virgo valde fecunda haec et mater intacta.
A - G A - G | A - A - G || A - A A - G | A - A - G

THE OLD-IRISH SATURNIAN IN ENGLAND.

Aldhelmus, Giles, p. 113:

V. 1,

↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓
Vale vale fidissime, phile Christi carissime.
A - G A - G | A - A - O - G || A - G A - G | A - A - O - G

V. 3,

↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓
Ave Hova altissime olim sedes sanctissime.
A - G A - G | A - A - O - G || A - G A - G | A - A - O - G

V. 7,

↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↑ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↑
Tuam primum propaginem per profundam indagine[m].
A - G A - G | A - A - O - G || A - A A - G | A - A - O - G

V. 9,

↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↑ || ↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↑
Nullus valet volucris summi caeli sub nubibus.
A - G A - G | A - A - O - G || A - G A - G | A - A - O - G

THE OLD-IRISH SATURNIAN IN GERMANY.

Bonifatius, *Carmina* ed. Dümmler (Monum. Germ. Histor.), p. 18:

Carmen III, v. 5,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Qua rex regum perpetuo cives ditat in saeculo.
 A - A A-G | A - A - G || A-G A-G | A - A-O-G

V. 8,

1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Nitharde, nunc nigerrima imi cosmi contagia.
 A-A-G | A - A A-O-G || A-G A-G | A - A-O-G

V. 14,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Inque throno aethereo Christum laudes praeconio.
 A-G A-G | A - A - G || A-G A-G | A - A-O-G

Carmen IV, v. 13,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Vale Christo virguncula Christi nempe tiruncula.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G

V. 14,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Mihi cara magnopere atque gnara in opere.
 A-G A-G | A - A - G || A-G A-G | A - A - G

V. 15,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Tibi laudes contexero atque grates ingemino.
 A-G A-G | A-A-O-G || A-G A-G | A - A - G

Berthgitha ad Baldhardum, ap. Bonifatium, Giles, London, 1844,
p. 272:

In fine carminis, v. 1,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Ave care crucicola salutate a sorore.
 A-G A-G | A - A - G || A - A-G | A-A-A-G

With interchange of tripudia in the second dipody.

V. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Fine tenus feliciter famam serva simpliciter.

A-G A-G | A-A-O-G || A-G A-G | A - A - G

Ibid. p. 273,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Vale vivens feliciter, ut sis sanctus simpliciter.

A-G A-G | A-A-O-G || A-A A - G | A - A - G

Sedulius Scotus, Carmina ed. Grosse, VI:

V. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Bonus vir est Robertus, laudes gliscunt Roberti.

A - G A - G | A - A - G || A - G A - G | A - A - G

V. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Christe fave Roberto, longaevum fac Robertum.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Amen! salve Roberte, Christus sit cum Roberto.

A - G A - G | A - A - G || A - G A - A | A - A - G

§13. Priscian, *Inst.* VI. 6: Eiusdem, id est primae, declinationis feminorum genitivum etiam etiam in *-as* more Graeco solebant antiquissimi terminare, unde adhuc *paterfamilias* et *materfamilias* solemus dicere et frequens hoc habet usus. Livius in *Odyssia*:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ |

Atque escas habeamus mentionem . . .

A - G A - G | A - A - G^o | A - O - A - G |

The last tripudium is lacking.

ITALIC EXAMPLES.

V. 17,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Igitur demum Ulixi cor frigit prae pavore.

A - G A - G | A - A - G^o | A - A - G | A - A - G

V. 28, 3,

$\downarrow \cup \cup \cup \cup \downarrow \downarrow \cup \cup \parallel \downarrow \cup \cup \downarrow \downarrow \downarrow$

Multa alia in isdem inserinuntur . . .

A - G A - G | A - A - G° || A - O - O - A - G |

Here again the final tripudium is wanting in our tradition.

Naevius:

V. 3, 1,

$\downarrow \cup \downarrow \cup \downarrow \cup \downarrow \downarrow \cup \cup \parallel \downarrow \downarrow \cup \downarrow \downarrow \downarrow \downarrow \downarrow$

Postquam avem aspexit in templo Anchisa.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 4, 2,

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \cup \cup \cup \downarrow \downarrow \downarrow \downarrow$

Noctu Troiad exhibant capitibus opertis.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 12, 1,

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \cup \cup \downarrow \cup \downarrow \downarrow \downarrow \downarrow$

Senex fretus pietate adlocutus summi.

A - G A - G | A - A - G° || A - O - A - G | A - G

V. 12, 2,

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$

Regis fratrem Neptunum regnatorem marum.

A - G A - G | A - A - G° || A - O - A - G | A - G

V. 20, 1,

$\cup \cup \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$

Inerant signa expressa quo modo Titanes.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 37, 1,

$\downarrow \downarrow \cup \cup \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \cup \downarrow \downarrow \downarrow \downarrow$

Transit Melitam Romanus exercitus insulam.

A - G A - G | A - A - G || A - A - O - G° | A - O - G

V. 39, 2,

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \downarrow \downarrow \cup \cup \downarrow \downarrow$

Quam cum stupro redire ad suos populares.

A - A A - G | A - A - G || A - A - G | A - A - G

Apud Macrobius, *Sat.* VI. 1. 37,

◡ ◡ ◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ ◡ ◡ | ◡ ◡ ◡
 Redeunt referunt petita rumore secundo.
 A - G A - G | A - A - G || A - A - G | A - A - G

Popularis Incantatio, Varro de R. R. I. 2. 27:

V. 2,
 ◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ ◡ ◡ | ◡ ◡ ◡
 Terra pestem teneto, salus hic maneto.
 A - G A - G | A - A - G || A - G - A | A - A - G

Appius Claudius 1. 2-3,

◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ ◡ ◡ ◡ | ◡ ◡ ◡
 Nequid fraudis stuprique ferocia pariat.
 A - G A - G | A - A - G || A - A - O - G | A - G

Versus Antiquus ap. Festum, 333,

◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ - ◡ ◡ | ◡ ◡ ◡
 Quasi messor per messim unumquemque spicum.
 A - G A - G | A - A - G^o || A - O - A - G | A - G

The Faliscan Cooks, C. I. L. XI. 3078:

V. 6,
 ◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ ◡ ◡ ◡ | ◡ ◡ ◡
 Utei sesed lubentes bene iovent optantes.
 A - G A - G | A - A - G || A - A - G | A - A - G

The Vow of the Vertuleii, C. I. L. I. 1175:

V. 2,
 ◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ ◡ ◡ ◡ | ◡ ◡ ◡
 Parens timens heic vovit, voto hoc soluto.
 A - G A - G | A - A - G || A - G - A | A - A - G

The First Scipionic Inscription, C. I. L. I. 32:

V. 4,
 ◡ ◡ ◡ ◡ | ◡ ◡ ◡ || ◡ ◡ ◡ | ◡ ◡ ◡
 Consol censor aidilis hic fuet apud vos.
 A - G A - G | A - A - G || A - A - G | A - G - A

The Second Scipionic Inscription, C. I. L. I. 30:

V. 2,

Gnaivod patre prognatus fortis vir sapiensque.
A-G A-G | A-A-G || A-G - A | A - A - G

V. 3,

$\begin{array}{ccccc} \uparrow \uparrow & \uparrow \cup & | & \uparrow \uparrow \uparrow & || \downarrow \uparrow \cup \cup & | & \downarrow \uparrow \\ \text{Quoius} & \text{forma} & \text{virtutei} & \text{parisuma} & \text{fuit.} & & \\ \text{A-G} & \text{A-G} & | & \text{A-A-G} & || \text{A-A-O-G} & | & \text{A-G} \end{array}$

V. 4,

1 2 1 3 | 1 1 2 || 1 3 3 | 3 2 1
 Consol censor aidilis qui fuit apud vos.
 A-G A-G | A-A-G || A - A-G | A-G - A

V. 6,

Subigit omne Loucanam opsidessque abducit.
A - G A - G | A - A - G^o | A - O - A - G | A - A - G

The Fourth Scipionic Inscription, C. I. L. I. 34:

V. 3,

Quoiei vita defecit, non honos honore.
A-G A-G | A-A-G || A - A-G | A-A-G

V. 4,

Is hic situs quei nunquam victus est virtutei.

V. 5,

Annos natus viginti is diveis mandatus.
A - G A-G | A - A - G || A - A - G | A - A - G

V. 6,

Ne quairatis honore quei minus sit mandatus.
A - A-A-G | A-A-G || A - A - G | A - A-G

KELTIC EXAMPLES.

Fiacc's Hymn:

V. 6,

. . . | . . . || . . . | . . .
 Batar ile cothraige cethartrebe diafognad.
 A-G A-G | A-A-G || A-A-O-G | A-A-G

V. 25,

. . . | . . . || . . . | . . .
 Ymmuin ocus abcolips natricoicat noscanad.
 A - G A-G | A-A-G° || A-O-A-G | A-A-G

V. 26,

. . . | . . . || . . . | . . .
 Pridchad baitsed arniged de molad de nianad.
 A - G A-G | A-A-G || A-A-G | A-A-G

V. 63,

. . . | . . . || . . . | . . .
 Anim patraicc friachorp isiarsaethaib roscarad.
 A-G A - G | A-A - G° || A-O-A - G | A-A-G

THE GALIC SATURNIAN IN LATIN.

St. Augustine, *Psalmus contra Donatistas*:

Strophe I, v. 7,

1 2 3 4 5 | 6 7 8 9 10 || 11 12 13 14 | 15 16 17 18
 Quisquis recolit evangelium recognoscat cum timore.
 A - G A - G° | A - O - A - G || A - A - G | A - A A - G

THE OLD IRISH SATURNIAN IN LATIN.

Hymnus S. Columbae, Liber Hymnorum, Todd, Fasc. ii, p. 205:

Strophe A, v. 1,

1 2 3 4 5 | 6 7 8 9 10 || 11 12 13 14 | 15 16 17 18
 Altus prosator vetustus dierum et ingenitus.
 A-G° A-O-G | A-A-G || A-A-G | A-A A - G

V. 3,

1 2 3 4 5 | 6 7 8 9 10 || 11 12 13 14 | 15 16 17 18
 Est et erit in saecula saeculorum infinita.
 A - A A-G | A - A-O-G° || A-O-A-G | A-O-A-G

V. 6,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Non tres Deos depromimus sed unum Deum dicimus.
 A - A A - G | A - A - O - G || A - A - G A - G° | A - O - G

Strophe D, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Draco magnus deterrimus, terribilis et antiquus.
 A - G A - G | A - A - O - G || A - A - G | A - A A - G

Strophe E, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Solem lunam ac sidera ignem et necessaria.
 A - G A - G | A - A - O - G || A - G - A | A - A - O - G

Strophe H, v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Nullis umquam tegentibus septis ac parietibus.
 A - G A - G | A - A - O - G || A - G - A | A - A - G

Strophe I, v. 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Maris caeli climatibus caeruleis turbinibus.
 A - G A - G | A - A - G || A - A - G | A - A - G

Strophe M, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Magni Dei virtutibus appenditur dialibus.
 A - G A - G | A - A - O - G || A - A - O - G | A - A - O - G

V. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Globus terrae et circulus abyssi, magnae inditus.
 A - G A - G | A - A - O - G || A - A - G A - G° | A - O - G

Strophe O, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Quorum genu precario frequenter flectit Domino.
 A - G A - G | A - A - O - G || A - A - G A - G | A - G

V. 6,

↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↑ | ↓ ↓ ↓ ↓
 Explens sui praesagmina adventus prophetalia.
 A - G A-G | A - A - O - G || A - A - G | A - A - O - G

Strophe R, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Dies quoque angustiae, maeroris ac tristitiae.
 A - G A - G | A - A - O - G || A - A - G | A - A - G

Strophe T, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ - - ↓ ↓ ↓ ↓
 Tuba primi Archangeli strepente admirabilia.
 A - G A - G | A - A - O - G || A - A - G° | A - O - O - A - G

Strophe Z, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ - ↓ ↓ ↓ ↓
 Zelus ignis furibundus consumet adversarios.
 A - G A - G | A - A - G || A - A - G° | A - O - A - O - G

Post Stropham Z, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Deum patrem ingenitum caeli et terrae Dominum.
 A - G A - G | A - A - G || A - G A - A - G | A - G

Noli Pater, Liber Hymnorum (MacIlwaine, *Lyra Hibernica Sacra*,
 p. 382):

V. 1,

↓ ↓ ↓ ↓ | ↓ - ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Noli pater indulgere tonitrua cum fulgure.
 A - G A - G° | A - O - A - G || A - A - O - G | A - A - O - G

In Te Christe, Liber Hymnorum (*Lyra Sacra*, p. 383):

V. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 In te Christe credentium miserearis omnium.
 A - A A - G | A - A - O - G° || A - O - A - G° | A - O - G

V. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Tu es deus in saecula saeculorum in gloria.
 A - A A - G | A - A - O - G° || A - O - A - G | A - A - O - G

V. 4,

↓ ↓ ↓ ↓ | ↓ ∪ ∪ ↓ || ↓ ↓ ↓ | ↓ ↓ ∪ ∪ ↓
 Ad dolorum remedium festina in auxilium.
 A - A A-G | A - A - G || A-A-G | A - A A - G

V. 9,

∪ ∪ ∪ ∪ | ↓ ∪ ∪ ↓ || ↓ ↓ ∪ | ∪ ∪ ∪ ∪ ∪ ∪ ↓
 Deus opis eximiae caelestis Hierosolymae.
 A - A | A - A-G || A-A-G° | A-O - A - G

V. 15,

↓ ↓ ↓ ↓ | ↓ ↓ ∪ ∪ || ↓ ↓ ∪ ↓ ↓ | ↓ ∪ ↓
 Dei patris in nomine filique sui prospere.
 A-G A-G | A - A-O-G || A-A-G A-G° | A-O-G

V. 32,

↓ ∪ ↓ ↓ | ↓ ∪ ∪ ↓ || ↓ ↓ ∪ ↓ ∪ | ↓ ∪ ↓
 Sitque nobis propitius diebus atque noctibus.
 A-G A-G | A - A - G || A-A-G A-G° | A-O - G

The Hymn to St. Brigid, Liber Hymnorum, Todd I. 57:

Strophe II, v. 1,

↓ ∪ ↓ ∪ | ↓ ∪ ∪ ↓ || ↓ ↓ ∪ ↓ ↓ | ↓ ∪ ↓
 Hymnus iste angelicae summaeque sanctae Brigitae.
 A - G A-G | A - A - G || A - A-G A - G° | A-O - G

Strophe V, v. 2,

↓ ∪ ∪ ↓ ↓ | ↓ ↓ ∪ || ↓ ↓ ∪ | ↓ ↓ ∪ ∪ ↓
 Ut mereamur coronam habere ac laetitiam.
 A - A A - G | A-A-G || A-A-G | A - A A - G

Ibid. v. 3,

↓ ↓ ↓ ↓ | ↓ ∪ ↓ ∪ || ↓ ↓ ∪ ∪ | ↓ ∪ ↓ ↓
 In conspectu angelorum in saecula saeculorum.
 A - A A-G° | A-O-A-G || A - A-O-G° | A-O-A-G

The Hymn of St. Cummain Fota, Liber Hymnorum, Todd I. 73:

V. 4,

↓ ∪ ↓ ↓ ∪ | ↓ - ∪ ∪ ↓ || ↓ ↓ ∪ | ↓ ∪ ↓ ∪
 Piscium rete evangelii captoris alleluia.
 A-O-G A-G° | A-O - A-G || A - A-G° | A-O-A-G

V. 5,

$\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } - \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \\
 \text{Pauli gentium egregii praeceptoris.} \\
 \text{A-G}^\circ \text{ A-O-G} | \text{A} - \text{A-G} | \text{A-O-A-G}$

This hymn furnishes us in the odd verses interesting examples of the otherwise rare tripudic tripod.

V. 7,

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } | \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \cup \text{ } \\
 \text{Andreae atque precamur egregia.} \\
 \text{A-O-G A-G} | \text{A-A-G} | \text{A} - \text{A-G}$

V. 13,

$\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } | \text{ } \cup \text{ } \bar{\text{u}} \text{ } - \\
 \text{Oris lampadis eloquentis Philippi.} \\
 \text{A-G}^\circ \text{ A} - \text{O-G}^\circ | \text{A-O} - \text{A-G} | \text{A-A-G}$

V. 18,

$\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } | \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \\
 \text{Nos illuminet abyssus scientiae alleluia.} \\
 \text{A-A A-O-G} | \text{A-A-G} || \text{A-A-O-G}^\circ | \text{A-O-A-G}$

Hymnus S. Patricii Magistri Scotorum, Antiphony of Bangor,
Warren II. 14:

Strophe I, v. 3,

$\bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \cup \text{ } \cup \text{ } | \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \cup \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \\
 \text{Quomodo bonum ob actum similatur angelis.} \\
 \text{A-O-G A-G} | \text{A-A-G} || \text{A-A-G}^\circ | \text{A-O-G}$

Strophe VII, v. 1,

$\bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } \cup \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } || \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \\
 \text{Gloriam habet cum Christo honorem in saeculo.} \\
 \text{A-O-G A-G} | \text{A} - \text{A-G} || \text{A-A-G} | \text{A} - \text{A-O-G}$

V. 2,

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } || \text{ } \cup \text{ } \cup \text{ } \bar{\text{u}} \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \\
 \text{Qui ab omnibus ut Dei veneratur angelus.} \\
 \text{A-G}^\circ \text{ A-O-G} | \text{A-A-G} || \text{A-A-G}^\circ | \text{A-O-G}$

V. 4,

↓ ↓ ∪ ∪ ± | ↓ ± ± || ± ± ± ± | ↓ ±
 Ut hominibus ducatum praeberet regno Dei.
 A - A A - G | A-A-G || A - A-G A - G | A-G

Strophe XI, v. 4,

± ∪ ∪ ± ± | ± ± ∪ || ± ∪ ∪ ± | ± ∪ ±
 Copia in qua est multa, quam Dominus possidet.
 A-O-G A-A | A - A-G || A - A - G° | A-O-G

Strophe XII, v. 1,

± ∪ ± ± ∪ | ± ± ± || ± ± ± | ↓ ± ∪ ±
 Maximus namque in regno caelorum vocabitur.
 A-O-G A - G | A-A-G || A-A-G | A-A-O-G

Strophe XIII, v. 1,

± ± ∪ ∪ ± | ± ± ∪ || ± ± ∪ ± | ± ∪ ±
 Nomen Domini audenter annunciat gentibus.
 A-G A - G | A-A-G || A - A - O-G° | A-O-G

Strophe XVI, v. 1,

± ± ∪ ∪ ± | ± ± ± || ± ± ± | ± ∪ ∪ ±
 Quem pro meritis Salvator provexit pontificem.
 A - A A - G | A-A-G || A-A-G | A - A - G

Strophe XVII, v. 1,

± ± ± ∪ ∪ | ± ± ± || ± ± ± | ± ± ∪ ±
 Regis nuntius invitans credentes ad nuptias.
 A-G° A-O-G | A-A-G || A-A-G | A - A-O-G

Strophe XIX, v. 1,

± ± ∪ ∪ ± | ↓ ± ∪ || ± ± ∪ | ↓ ∪ ∪ ±
 Testis Domini fidelis in lege catholica.
 A-G A - G | A-A-G || A-A-G | A - A - G

V. 4,

± ± ± ± | ∪ ∪ ± ± || ↓ ± ∪ | ± ± ∪ ±
 Sed caelesti saliantur sapore ad victimam.
 A - A A-G | A-A-G || A-A-G | A-A-O-G

Strophe XXIII, v. 1,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Zona Domini praecinctus diebus ac noctibus.
 A-G A-G | A-A-G || A-A-G | A-A-O-G

Hymnus S. Comgilli Abbatis Nostri, Antiphonary of Bangor, Warren
 II. 16:

Strophe I, v. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Aptā fide iustitia ad Dei ducta gaudia.
 A-G A-G | A-A-G || A-A-G A-G° | A-O-G

Strophe II. v. 1,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Bonam vitam, iustitiam, benignitatem floridam.
 A-G A-G | A-A-G || A-O-A-G° | A-O-G

Strophe IX, v. 1,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 In Scripturis eruditus inspiratus divinitus.
 A-A A-G° | A-O-A-G° || A-O-A-G | A-A-O-G

Strophe XIII, v. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Clarus cunctis in sortibus, adauctus in sublimibus.
 A-G A-G | A-A-O-G || A-A-G | A-A A-O-G

Strophe XV, v. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 More sancti Hieremiae constituti in culmine.
 A-G A-G | A-A-G || A-O-A-G | A-A-O-G

Strophe XVII, v. 1,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Rexit sanctam ecclesiam catholicam per regulam.
 A-G A-G | A-A-O-G || A-A-G | A-A-O-G

Strophe XIX, v. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Domans pergens cum Abraham ad terram illam optimam.
 A-G A-G | A-A-O-G || A-A-G A-G° | A-O-G

Strophe, XXII, v. 1,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

Hymnum Deo cum cantico immolabat altissimo.

A - G A-G | A - A - O-G° || A - O-A-G | A-A - O-G

Strophe XXIII, v. 1,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

Zona cinctus iustitiae, castitatis eximiae.

A-G A - G | A - A - G° || A-O-A-G | A - A - G

Hymnus S. Camelaci, Antiphonary of Bangor, Warren II. 19:

Strophe V, v. 1,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ - - ⏑ | ⏑ ⏑

Regem Dominum aspexit Salvatoremque suum.

A-G A - G | A-A-G° || A - O-O-A - G | A - G

Strophe VI, v. 1,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

Christus illum insinuavit Patriarchae Abrahae.

A - G A-G° | A-O-O-A-G° || A - O-A - G° | A-O-G

V. 2,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

In Paradiso regnavit cum sancto Lazaro.

A - A A-G | A-A-G° || A - A - G° | A - O-G

Versiculi Familiae Benchuir, Antiphonary of Bangor, Warren II. 28:

Strophe II, v. 2,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

Spe salutis ornata caritate perfecta.

A - A A-G | A-A-G° || A - O-A-G | A - A - G

Strophe X, v. 2,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

Deo Patre parata sine fide mansura.

A-G A - G | A-A-G° || A - A - G | A - A - G

In Memoriam Abbatum Nostrorum, Antiphonary of Bangor, Warren II. 33:

Strophe III, v. 1,

⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ || ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑

Gratum fecit Fintenanum heredem alium inclitum.

A - G A-G° | A-O-A-G || A-A-G A - G° | A-O-G

THE OLD-IRISH SATURNIAN IN ENGLAND.

Aldhelmus, *Saxonum Occidentalium Episcopus*, Giles, Oxon. 1844

p. 111:

V. 3,

$\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\cup$ || $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\cup$ $\cup$
 Cuncta cernens cacumine caelorum summo lumine.
 A-G A-G | A-A - O-G || A-A-G A-G° | A-O-G

THE OLD-IRISH SATURNIAN ON THE CONTINENT.

Bonifatius, *Carmina* ed. Dümmler, p. 18 (Mon. Germ. Histor:
 P. L. M. A.):

Carmen III, v. 1,

$\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$ || $\cup$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$
 Vale frater florentibus iuventutis cum viribus.
 A-G A-G | A-A-O-G || A-A-G | A-A-O-G

V. 12,

$\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$ || $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$
 Summa sede ut gaudeas unaque simul fulgeas.
 A - G A-G | A - A - O-G || A-A-G A-G° | A-O-G

Berthgitha ad Baldhardum, ap. Bonifat., ed. Giles, London 1844,
 p. 273: V. 2,

$\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\cup$ || $\cup$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ $\cup$
 Tibi salus per saecula tribuatur per culmina.
 A-G A-G | A - A - O-G || A-A-G | A-A-O-G

Ibid. p. 272, in fine carminis,

$\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ | $\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$ $\cup$ || $\cup$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\cup$
 Ave care crucicola, salutate a sorore.
 A-G A-G | A - A - G || A-A-G | A-A A-G

Sedulius Scotus, *Carmina* ed. Grosse:

Carmen VI, v. 2,

$\bar{\downarrow}$ $\cup$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ || $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ | $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$ $\bar{\downarrow}$
 Christe fave Roberto, longaezum fac Robertum.
 A - G A-G | A-A-G || A-A-G | A-A A-G

Dicuil, Dümmler, N. A. S. p. 256:

$\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota}$
 Sed cum vere invenerit quod debet reprehendere.
 A - A A-G | A-A-O-G || A - A-G | A - A-O-G

§ 14. Festus 162, Mueller: *Nequinunt* pro *nequeunt*, ut *solinunt* pro *solent* et *ferunt* dicebant antiqui. Livius in Odyssia:

$\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Partim errant, nequinunt Graeciam redire.
 A - G A - G | A-A-G° || A-O-G | A-A-G

Cf. § 1.

§ 15. Priscian VI. 42: Non est tamen ignorandum, quod etiam *hic puerus* et *hic* et *haec puer* vetustissimi protulisse inveniuntur. . . .
 Livius in Odyssia:

$\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Sancta puer, Saturni filia, regina.
 A - G A - G | A-A-G° || A-O-G | A-A-G

Cf. § 1.

§ 16. Priscian VI. 18: Quod autem *Ionis* et *Calypsonis* et *Didonis* dicitur, ostendit hoc etiam Caesellius Vindex in Stromateo his verbis: Calypsonem: ita declinatum est apud antiquos, Livius:

$\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 Apud nympham Atlantis filiam Calypsonem.
 A - G A - G | A-A-G° || A-O-G | A - A-G

Cf. § 1.

§ 17. Servius in Verg. Aen. I. 92: Explaining the use of *frigus* for *timor*: Livius in Odyssia:

$\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \quad \bar{\iota} \bar{\iota}$
 Igitur demum Ulixi cor frixit prae pavore.
 A - G A - G | A-A-G || A - A - G | A - A A-G

Cf. § 13.

§ 18. Festus, p. 181 Mueller: Explaining the ancient use of *ocris* as *mons confragosus*: Ut apud Livium . . . :

$\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} | \bar{\iota} \quad \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota}$
 Celsosque ocris arvaque putria et mare magnum.
 A-A-G A-G° | A-O - G || A - G A - A-G | A - G

LATIN EXAMPLES.

V. 24,

$\bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \cup | \bar{\iota} \bar{\iota} \quad \bar{\iota} || \bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} \bar{\iota} | \cup \bar{\iota} \bar{\iota} \bar{\iota}$
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A-G | A-G- A || A-G A-A-G | A-G

V. 26,

$\bar{\iota} \cup \cup \quad \bar{\iota} \cup \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} || \bar{\iota} \quad \bar{\iota} \bar{\iota} \quad \bar{\iota} \cup \cup | \bar{\iota} \bar{\iota} \bar{\iota}$
 Inferus an superus tibi fert deus funera Ulixi.
 A-O-G A - A-G | A-G || A - A-G° A-O-G | A-A-G

V. 38,

$\bar{\iota} \quad \bar{\iota} \cup \quad \bar{\iota} \cup | \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \quad \bar{\iota} \cup \cup | \bar{\iota} \bar{\iota}$
 At celer hasta volans perrumpit pectora ferro.
 A - A-G A-G | A-G || A-A - G° A-O-G | A-G

Naevius, v. 62,

$\bar{\iota} \cup \quad \bar{\iota} \cup | \cup \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \cup \quad \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota}$
 Atque prius pariet lucusta lucam bovem.
 A-G A-G | A - G || A-A-G A-G | A-G

Popularis Incantatio, Varro de R. R. I. 2.27:

$\bar{\iota} \bar{\iota} \quad \bar{\iota} \bar{\iota} | \cup \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \cup \quad \bar{\iota} \bar{\iota} | \cup \bar{\iota} \bar{\iota} \bar{\iota}$
 Ego tui memini medere meis pedibus.
 A-G A-G | A - G || A-A-G A-G | A - G

The Mummian Inscription, C. I. L. I. 541:

V. 1,

$\bar{\iota} \bar{\iota} \quad \bar{\iota} \quad \cup \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \quad \cup \cup \quad \bar{\iota} \cup || \bar{\iota} \cup \quad \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota}$
 Ductu auspicio imperioque eius Achaia capta.
 A-G A - A-G° | A - O-O-A-G || A-G A-A-G | A-G

OLD-IRISH EXAMPLES.

Fiacc's Hymn, v. 9,

$\bar{\iota} \quad . \quad \bar{\iota} \bar{\iota} \bar{\iota} . | \bar{\iota} \bar{\iota} . || \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \bar{\iota} . | \bar{\iota} \bar{\iota} .$
 Dofaid tarelpa huile de mair baamra retha.
 A-G A-A-G | A-G || A - A A-A-G | A-G

V. 33,

$\bar{\iota} \quad . \quad \bar{\iota} \bar{\iota} \bar{\iota} . | \bar{\iota} \bar{\iota} . || \bar{\iota} \quad . \quad \bar{\iota} \bar{\iota} \bar{\iota} . | \bar{\iota} \bar{\iota} .$
 Pridchad soscela docach dognith morferta lethu.
 A - G A-A-G | A-G || A-G A - A-G | A-G

V. 35,

Patraic pridchais doscotaib roches morsethu lethu.
A - G A - G | A-A-G || A - G A - A - G | A - G

V. 40,

Pridchais trifichte bliadan croich crist dothuathaib fene.
A - G A - A - G | A - G || A - A A - A - G | A - G

V. 51,

Ymmon dorroega itbiu bidlurech ditén docach.
A - G A - A - G | A - G || A - A - G A - G | A - G

V. 52,

Immut illaithiu messa regait fir herenn dobrath.
A - G A - A - G | A - G || A - G A - A - G | A - G

V. 54,

Asbert mosnicfed patraicc briathar tassaig nirbu go.
A - G A - A - G | A - G || A - G A - G | A - G - A

V. 65,

Intan conhualai patraic adella patraic naile.
A - G A - A - G | A - G || A - A - G A - G | A - G

GALLIC EXAMPLES IN LATIN.

St. Augustine, *Psalmus Alphabeticus contra Donatistas*:

Strophe I, v. 3,

Comparans regnum caelorum reticulo misso in mare.
A - O - G A - G | A - A - G || A - A - G A - G | A - A - G

V. 5,

Quos cum traxissent ad litus tunc coeperunt separare.
A - A A - A - G | A - A - G || A - A A - G° | A - O - A - G

V. 6,

↓ ↑ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Bonos in vasa miserunt, reliquos malos in mare.
 A - G A - A - G | A - A - G || A - G A - G | A - A - G

V. 12,

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Vasa sunt sedes sanctorum, quo non possunt pervenire.
 A - G A - A - G | A - A - G || A - A A - G° | A - O - A - G

Strophe II, v. 10,

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ ↓
 Modo quo pacto excusabunt factum altare contra altare.
 A - G A - A - G° | A - O - A - G || A - G A - A - G | A - G A - A - G

It is clear that the procatalectic expansion, A-A-G A-G, A-G A-A-G, was the universal Keltic favorite from Cisalpine Gaul and Spain to Hibernia, and that it is in the type before us that we must recognize the mainspring of Christian hymnology and modern European rhythm:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 St Hilary: Beata nobis gaudia anni reduxit orbita.
 | | | | | | | |
 A-A-G A-G° | A-O-G || A-G A-A-G° | A-O-G
 ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 St. Ambrose: Aeternae rerum conditor noctem diemque qui regis.
 | | | | | | | |
 A-A-G A-G° | A-O-G || A-G A-A-G | A-A-G

Thus the artistic genius of the Kelt laid hold instinctively upon that modulation of the native rhythm of the double accent which would reproduce naturally the Hellenic or quantitative verse-beat, and cast aside forever the hopeless artificiality of the classic tradition in its effort to assert the accentual independence of the quantitative ictus. Conse-

quently, while the classic tradition affects and cultivates A-O-A-G and

A-A-G, the order of the new day is A-O-A-G and A-A-G: the classic *artificial* grafting of the Hellenic verse-beat on to the tripudic has given place to the indigenous Italico-Keltic *artistic* blending of the two, and the rationale of European rhythm is fixed for all time.

OLD-IRISH EXAMPLES IN LATIN.

Hymnus S. Columbae, Liber Hymnorum, ap. MacIlwaine, p. 376 ff.:

Strophe K, v. 3,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Ecce gigantes gemere sub aquis magno ulcere.
 A-G A-A-G | A-G || A-A-G A-G° | A-O-G

Strophe L, v. 1,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Ligatas aquas nubibus frequenter crebrat Dominus.
 A-A-G A-G° | A-O-G || A-A-G A-G | A-G

V. 2,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Ut ne erumpant protinus simul ruptis obicibus.
 A-A A-A-G° | A-O-G || A-G A-G | A-A-G

Strophe M v. 2,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Globus terrae et circulus abyssi, magnae inditus.
 A-G A-G | A-A-O-G || A-A-G A-G° | A-O-G

Strophe N, v. 1,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Nulli videtur dubium in imis esse infernum.
 A-G A-A-G | A-G || A-A-G A-G | A-A-G

V. 2,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Ubi habentur tenebrae vermes ac dirae bestiae.
 A-G A-A-G | A-G || A-G A-A-G | A-O-G

V. 4,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Ubi rugitus hominum fletus ac stridor dentium.
 A-G A-A-G | A-G || A-G A-A-G° | A-O-G

V. 6,

1 2 3 4 5 | 6 7 8 9 10 11 12 13 14 15 | 16 17 18
 Ubi ardor flammaticus sitis famisque horridus.
 A-G A-G | A-A-O-G || A-G A-A-G° | A-O-G

Strophe Q, v. 1,

↓ ↑ ↓ ↓ ↑ | ∪ ∪ ↑ || ↓ ↑ ↓ ↓ ↑ | ∪ ∪ ↑
 Quis ad conductum Domini montem conscendit Sinai.
 A - G A - A - G | A - G || A - G A - A - G | A - G

Strophe S, v. 3,

↓ ↓ ↑ ↓ ∪ | ∪ ∪ ∪ || ↓ ∪ ↓ ↓ ↑ | ↓ ∪ ∪
 Videntes quoque posita ante obtutus crimina.
 A - A - G A - G | A - G || A - G A - A - G° | A - O - G

Strophe Z, v. 2,

↓ ↓ ↑ ↓ ↑ | ↓ ∪ ∪ || ↓ ↑ ↓ ↓ ∪ | ↓ ↓ ∪
 Nolentes Christum credere Deo a patre venisse.
 A - A - G A - G° | A - O - G || A - G A - A - G | A - A - G

Noli Pater, Liber Hymnorum, ap. MacIlwaine, *Lyr. Hibern. Sacra*
 382:

V. 9,

↓ ↓ ↑ ↓ ↑ | ↓ ∪ ↑ || ↓ ↓ ↑ ↓ ∪ | ↓ ∪ ↑
 Repletus dei gratia pro vino atque siccera.
 A - A - G A - G° | A - O - G || A - A - G A - G° | A - O - G

V. 12,

↓ ∪ ↓ ↓ ↑ | ↓ ∪ || ↓ ↑ ↓ ↓ ↑ | ↓ ∪
 Manet in meo corde dei amoris flamma.
 A - G A - A - G | A - G || A - G A - A - G | A - G

V. 13,

↓ ↓ ↓ ↓ ↑ | ↓ ∪ || ↓ ↑ ↓ ∪ ↑ | ↓ ∪
 Ut in argenti vase auri ponitur gemma.
 A - A A - A - G | A - G || A - G° A - O - G | A - G

In Te Christe, Ibid. p. 383:

V. 7,

↓ ↑ ↓ ↓ ∪ | ↓ ∪ ↑ || ↓ ∪ ↓ ↓ ↑ | ↓ ∪ ↑
 Deus formator omnium deus et iudex iudicum.
 A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G

V. 17,

↓ ↑ ↓ ↓ ↑ | ↓ ∪ ↑ || ↓ ∪ ↓ ↓ ↑ | ↓ ∪ ↑
 Christus redemptor gentium Christus amator virginum.
 A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G

V. 19,

$\bar{\text{I}} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \text{u} \mid \bar{\text{I}} \text{ } \text{u} \text{ } \text{u} \parallel \bar{\text{I}} \text{ } \text{u} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \mid \bar{\text{I}} \text{ } \text{u} \text{ } \text{u}$
 Christus lorica militum Christus creator omnium.
 A - G A-A-G° A-O-G ∥ A - G A-A-G° A-O-G

V. 31,

$\bar{\text{I}} \text{ } \text{u} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \mid \text{u} \text{ } \text{u} \text{ } \text{u} \parallel \text{u} \text{ } \text{u} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \mid \text{u} \text{ } \text{u} \text{ } \text{u}$
 Dum sibi hymnos canimus decem statutis vicibus.
 A - A-G A - G ∥ A - G A-A-G A - G

The perfect naturalness of the process of Hellenization which resulted in Christian hymnology and modern European rhythm is apparent, when we observe how Sedulius has nothing to do but place his quantities and we have our same Saturnian, with superadded quantitative verse-beat:

Sedulius, *De Nativitate Domini*, Liber Hymnorum, ap. MacIlwaine, p. 385:

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \mid \bar{\text{I}} \text{ } \text{u} \text{ } \text{u} \parallel \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \mid \bar{\text{I}} \text{ } \text{u} \text{ } \text{u}$
 A solis ortus cardine adusque terrae limitem,
 A - A-G A - G° A - O-G ∥ A - A - G A - G A - O-G

where A-A-G as word-foot must be so located as to receive the Greek

verse-beat on the second A (A-A-G), or else resign its place to A-O-G, whose

tripudic rhythm reproduces exactly the Hellenic (A-O-G). Thus our modern accentual rhythm is historically and literally nothing but the Italico-Keltic tripudic rhythm modulated naturally to the Hellenic verse-beat, while Latin Classic verse was historically and literally nothing but this same Italico-Keltic tripudic rhythm modulated artificially (i.e. forcibly) to the Hellenic verse-beat.

St. Ultan's Hymn to St. Brigid, Liber Hymnorum, Todd I. 57:

Strophe II, v. 4,

$\text{u} \text{ } \text{u} \text{ } \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \mid \bar{\text{I}} \text{ } \text{u} \text{ } \text{u} \parallel \text{u} \text{ } \bar{\text{I}} \text{ } \text{u} \text{ } \text{u} \text{ } \mid \text{u} \text{ } \text{u} \text{ } \text{u}$
 Nisi per istam virginem Mariae sanctae similem.
 A-G A - A - G° A-O-G ∥ A - A-G A - G A - G

Strophe III, v. 4,

↓ ↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Refulgens magno splendore ut sol in caeli culmine.
 A-A-G A-G | A - A-G || A-A A - A-G° | A-O-G

Hymnus S. Patricii Magistri Scotorum, Antiphonary of Bangor, II. 14 :

Strophe III, V. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 In cuius portae adversum inferni non praevalet.
 A-A-G A-G | A-A-G || A-A-G | A - A-O-G

Ibid. in fine hymni,

↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
 Patricii laudes semper dicamus ut nos cum illo semper vivamus.
 A - A-G A-G | A-G A-A-G || A-A A - A-G | A-G A-A-G
 Here we have a vivid illustration of the Keltic predilection for the pro-
 catalectic expansion, A-A-G A-G, and A-G A-A-G.

Hymnus S. Comgilli Abbatis Nostri, Antiphonary of Bangor II. 16 :

Exordium, v. 3,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Adiuti Dei flamine, sancto claroque lumine.
 A-A-G A-G° | A - O-G || A-G A-A-G° | A-O-G

Strophe XII, v. 1,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Magnum apprendit brabium aeterna vita condignum.
 A - G A - A-G | A-A-G || A-A-G A-G | A-A-G

Strophe XVII, v. 4,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Cuius exopto gratia mihi adornet animam.
 A - G A-A-G° | A-O-G || A-G A-A-G | A - G

Strophe XX, v. 1,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Vitam aeternam fulgida adeptus est sub corona.
 A-G A-A-G° | A-O-G || A-A-G A - G | A-A-G

The even feet, A-O-G and A-A-G, demonstrate the purely tripudic character of the rhythm: any effort to find the Greek verse-beat disproves itself.

Collectio ad Nocturnam, Antiphonary of Bangor II. 20:

v. 1,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Iesu, clementer visita nocte orantes media.
 A-G A-A-G° | A-O-G || A-G A-A-G | A-G

Ibid., Item ad Matutinam:

V. 2,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Petri ut quondam fletibus nostris intende precibus.
 A-G A-A-G° | A-O-G || A-G A-A-G | A-G

Item alia ad Matutinam:

V. 2,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Adventum veri luminis tuis effunde famulis.
 A-A-G A-G° | A-O-G || A-G A-A-G | A-G

In Memoriam Abbatum Nostrorum, Antiphonary of Bangor II. 33:

Strophe II, v. 1,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Amavit Christus Comgillum bene et ipse Dominum.
 A-A-G A-G | A-A-G || A-G A-A-G | A-G

v. 3,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Elegit sanctum Sinlanum famosum mundi magistrum.
 A-A-G A-G | A-A-G || A-A-G A-G | A-A-G

Strophe IV, 2,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Pastor Columba congruus querela absque Aidanus.
 A-G A-A-G° | A-O-G || A-A-G A-G | A-A-G

Strophe V, v. 3,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1 1 1
 Zoen ut carpat Cronanus conservet eum Dominus.
 A-G A-A-G | A-A-G || A-A-G A-G | A-G

Strophe VI, v. 3,

↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Uti possimus omnia nostra delere crimina.
 A-G A-A-G° | A-O-G || A-G A-A-G° | A-O-G

THE KELTIC SATURNIAN IN ENGLAND.

Aldhelmus, Giles, Oxon. 1841, p. 113:

V. 6,

↓ ↑ ↓ ↓ ↑ | ↓ ↓ ↑ || ↓ ↑ ↓ ↓ ↑ | ↓ ↓ ↑
 Forma et usu virilem, facto et dicto senilem.
 A-G A-A-G | A-A-G || A-G A-A-G | A-A-G

THE KELTIC SATURNIAN ON THE CONTINENT.

Bonifatius, *Carmina*, Dümmler, p. 18:

Carm. III, v. 13,

↓ ↓ ↑ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↑ ↓ ↓ | ↓ ↓ ↓
 Excelsi regni praemia lucidus captes aurea.
 A-A-G A-G° | A-O-G || A-O-G A-G° | A-O-G

Dicuil, *Compulus*, ap. Dümmler, N. A. S., p. 256:

V. 4,

↓ ↓ ↓ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 More fraterno corrigat ut me possit defendere.
 A-G A-A-G° | A-O-G || A-A A-G | A-A-O-G

Sedulius Scotus, *Carmina*, Grosse:

Carmen VI, v. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↑ ↓ ↓ | ↓ ↓
 Christe fave Roberto, longaevum fac Robertum.
 A-G A-G | A-A-G || A-A-G A-A | A-G

§ 19. Diomedes, Keil I. 384, says: Item vulgo dicimus *amplector*, veteres immutaverunt *amploctor* crebro dictitantes, ut Livius in Odyssia:

↓ ↑ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↓ | ↓ ↓ ↑
 Utrum genua amplotens virginem oraret.
 A-G A-G | A-A-G° || A-O-G | A-A-G

Cf. § 1.

§ 20. Charisius, Keil I. 197, exemplifying the use of *donicum* for *donec*, quotes Livius:

↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↑ | ↓ ↓ ↑
 Ibi manens sedeto, donicum videbis.
 A-G A-G | A-A-G° || A-O-G | A-A-G
 ↓ ↓ ↓ ↑ | ↓ ↓ ↑ || ↓ ↑ | ↓ ↓ ↓
 Me carpento vehementem domum venisse.
 A - A A-G | A-A-G || A-G | A-A-G

Cf. § 1.

§ 21. Festus, p. 174 Mueller, illustrating the use of *noegeum* as *amiculi genus*, quotes *Livius in Odyssia*:

↓ ↓ ↑ ↓ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↑ | ↓ ↓ ↑
 Simulac lacrimas de ore noegeo deterisit.
 A - G A - G | A-A-G || A-A-G | A-A-G

Cf. § 13.

§ 22. Festus, p. 352 Mueller, explaining *topper*:

↓ ↓ ↓ ↑ | ↓ ↑ || ↓ ↓ ↓ | ↓ ↓ ↑
 Namque nullum peius macerat humanum.
 A - G A-G | A-G° || A-O-G | A-A-G
 ↓ ↓ ↓ ↓ | ↓ ↑ || ↓ ↑ ↓ ↓ | ↓ ↑
 Quamde mare saevum: vires cui sunt magnae.
 A - G A-G | A-G || A-G A - A | A-G
 ↓ ↑ | ↓ ↓ ↑ || ↓ - ↓ ↑ | ↓ ↑
 Topper confringent importunae undae.
 A - G | A - A-G || A-O-A-G | A-G

On v. 1 cf. § 1; on v. 2, § 4; on v. 3, § 5.

§ 23. Priscian, *Inst.* VI. 6, explaining the genitive in *-as*, quotes *Livius in Odyssia*:

↓ ↓ ↓ ↑ | ↓ ↓ ↓ || ↓ ↓ ↑ | ↓ ↓ ↑
 Mercurius cumque eo filius Latonas.
 A - A-O-G | A - G A-G° || A-O-G | A-A-G

Cf. § 1.

§ 24. Diomedes, Keil 369, illustrating the use of *nexare*, quotes *Livius in Odyssia*:

$\bar{1} \bar{1} \bar{1} \quad \bar{1} \cup | \bar{1} \bar{1} \bar{1} \parallel \bar{1} \bar{1} \bar{1} \bar{1} \bar{1} \bar{1} | \cup \bar{1} \cup \bar{1}$
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A-G | A-G - A || A-G A-A-G | A - G

Cf. § 18.

§ 25. Priscian, *Inst.* VI. 6, in further illustration of the genitive in -as, quotes again from *Livius in Odyssia*:

$\bar{1} \quad \bar{1} \cup | \cup \bar{1} \bar{1} \parallel \bar{1} \cup \cup | \cup \bar{1} \cup \bar{1}$
 Nam diva Monetas filia docuit.
 A - A-G | A-A-G° || A-O-G | A - G

Cf. § 5.

§ 26. Priscian, Keil II. 96, illustrating *superus*, quotes *Livius in Odyssia*:

$\bar{1} \cup \cup \quad \bar{1} \cup \bar{1} \bar{1} | \cup \bar{1} \parallel \bar{1} \quad \cup \bar{1} \quad \bar{1} \cup \cup | \cup \bar{1} \bar{1}$
 Inferus an superus tibi fert deus funera, Ulixes.
 A-O-G A - A - G | A-G || A - A-G° A-O-G | A-A-G

The favorite Keltic type: cf. § 18.

§ 27. Festus, p. 352 Mueller, discussing *topper*, says: In *Odyssia vetere*:

$\bar{1} \quad \bar{1} \quad \cup \bar{1} | \cup \bar{1} \cup \bar{1} \parallel \bar{1} \quad \cup \bar{1} | \cup \bar{1} \bar{1}$
 Topper facit homines ut prius fuerunt.
 A-G A-G | A - G || A - A-G | A-A-G

Cf. § 10.

§ 28. Festus *loco citato* (Mueller 352) continues:

$\bar{1} \quad \bar{1} \quad \cup \bar{1} | \cup \bar{1} \bar{1} \parallel \bar{1} \cup \bar{1} | \bar{1} \bar{1}$
 Topper citi ad aedis venimus Circae.
 A - A A-G | A-A-G° || A-O-G | A-G
 $\cup \bar{1} \quad \cup \quad \cup | \cup \bar{1} \bar{1} \parallel \bar{1} \bar{1} | \bar{1} \quad \bar{1} \bar{1}$
 Simul duona eorum portant ad navis,
 A-G - A-G | A-A-G || A-G | A - A-G
 $\bar{1} \cup \cup \bar{1} \cup \cup | \cup \bar{1} \cup \parallel \bar{1} \cup \cup \bar{1} \bar{1}$
 Multa alia in isdem inserinuntur. . . .
 A-G A - G | A-A-G || A-O-O-A - G

Cf. § 1.

§ 29. Gellius VI (VII). 7: Idem Livius in Odyssia *praemodum* dicit, quasi *admodum*: *parcentes* inquit *praemodum*, quod significat *supra modum*, dictumque est quasi *praeter modum*, in quo scilicet prima syllaba acui debeat.

$\begin{array}{ccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \parallel & \bar{\downarrow} & \cup & \bar{\downarrow} \\ . & . & . & & . & . & . \\ \text{parcentes praemodum} & . & . & . & . & . & . \\ \text{A - A - G}^\circ \parallel & \text{A - O - G} & & & & & \end{array}$

Cf. § 1.

§ 30. Nonius Marcellus II. 88 quotes *Livius in Odyssia*:

$\begin{array}{ccccccc} & & & \parallel & \bar{\downarrow} & \cup & \cup & | & \bar{\downarrow} & \cup & \bar{\downarrow} \\ . & . & . & . & . & . & . & . & . & . & . \\ & & & & \text{Sic quoque fitum est.} & & & & & & \\ & & & \parallel & \text{A} & - & \text{A} & | & \text{A-G} & - & \text{A} \end{array}$

Cf. § 1.

§ 31. Festus, p. 11 Mueller, on the meaning of *affatim* as *abundanter*, quotes *Livius*:

$\begin{array}{ccccccc} \bar{\downarrow} & \cup & \cup & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \parallel & \bar{\downarrow} & \bar{\downarrow} \\ \text{Affatim edi bibi lusi} & . & . & . & . & . & . & . & . & . & . & . \\ \text{A-O-G} & \text{A-G} & | & \text{A-G} & \parallel & \text{A-G} & & & & & & \end{array}$

Cf. § 22, v. 2.

§ 32. Priscian, Keil II. 482, on *gavisi* for *gavisus sum*, quotes *Livius in Odyssia*:

$\begin{array}{ccccccc} \cup & \cup & \cup & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \parallel & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \\ \text{Quoniam audiavi paucus gavisi.} & & & & & & & & & & & & & \\ \text{A - G} & | & \text{A-A-G} & \parallel & \text{A - G} & | & \text{A-A-G} & & & & & & & \end{array}$

Cf. § 5.

§ 33. Festus, p. 375 Mueller, discussing *vacerra*, quotes *Livius*:

$\begin{array}{ccccccc} \bar{\downarrow} & \bar{\downarrow} & \cup & \bar{\downarrow} & \bar{\downarrow} & \cup & \cup & \parallel & \bar{\downarrow} & \bar{\downarrow} & \cup \\ \text{Vecorde et malefica vacerra} & . & . & . & . & . & . & . & . & . & . \\ \text{A-A-G} & \text{A - A} & | & \text{A-G} & \parallel & \text{A-A-G} & & & & & \end{array}$

Cf. § 18.

§ 34. Nonius Marcellus I. 599, on *pullus* as *non albus*, quotes *Livius*:

$\begin{array}{ccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \cup & | & \bar{\downarrow} & \cup & \cup & \parallel & \bar{\downarrow} & \cup \\ \text{Vestis pulla purpurea ampla} & . & . & . & . & . & . & . & . & . & . \\ \text{A-G} & \text{A-G} & | & \text{A} & - & \text{A-G} & \parallel & \text{A-G} & & & \end{array}$

Cf. § 1.

§ 35. Festus, p. 67 Mueller, says:

|| 1 1 | 1 1
 dusmo in loco
 || A-G | A-A-G

apud Livium significat *dumosum locum*.

Cf. § 1.

§ 36. Priscian VIII. 57, 60 (Keil II. 419) on the perfect of *mandere* quotes *Livius in Odyssea*:

1 1 1 1 | 1 1 1 || 1 1 | 1 1
 Cum socios nostros mandisset impius Cyclops.
 A - A - G A-G | A - A-G° || A-O-G | A-G

Cf. § 3.

§ 37. Paulus 299: Suremit, sumpsit:

1 1 1 1 | 1 1 1 || 1 1
 Inque manum suremit hastam . . .
 A-G A-G | A-A-G || A-G

Cf. § 1.

§ 38. Priscian, Keil II. 335, on *celer*: *Livius in Odyssea*:

1 1 1 1 | 1 1 1 || 1 1 1 | 1 1
 At celer hasta volans perrumpit pectora ferro.
 A - A - G A-G | A-G || A-A - G° A-O-G | A-G

Cf. § 18.

§ 39. Priscian, Keil, II. 208, on *caro*: *Livius Andronicus in Odyssea*:

1 1 1 1 | 1 1 1 || 1 1 1 | 1 1
 Carnis autem vinumque quod libabant anclabatur.
 A - G A-G | A-A - G || A - A-A-G° | A-O-A-G

Cf. § 12.

§ 40. Nonius Marcellus II. 122: Dextrabus pro dexteris: *Livius in Odyssea*:

1 1 1 1 | 1 1 1 ||
 Deque manibus dextrabus . . .
 A-G A - G | A-A - G ||

Cf. § 1.

§. 41. Priscian, Keil II. 231, on *puera*: *Livius in Odyssia*:

Mea puera quid verbi ex tuo ore supra fugit?

Idem alibi:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Puerarum manibus confectum pulcherrime.

A - A - G | A - G || A - A - G | A - A - O - G

Cf. § 5.

§ 42. Priscian, Keil II. 151, on *linter* as feminine: *Livius in VI*:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩

Iam in altum expulsa lintre

A - A A - G | A - A - G || A - G

Cf. § 1.

Thus we are brought back again to the lesson of the Sacred Spear of the Arval Brotherhood, and of the Sacred Shield of St. Patrick:

♩ ♩ ♩ ♩ | ♩ ♩ ♩

Enos Lases iuvate!

A - G A - G | A - A - G

the key to the history of accentual rhythm in all ages.

UNIVERSITY OF VIRGINIA
BULLETIN OF THE SCHOOL OF LATIN

No. 6

THE
LITERARY SATURNIAN

THE STICHIC NORM OF ITALICO-KELTIC, ROMANIC,
AND MODERN RHYTHM

PART II
NÆVIUS AND THE LATER ITALIC TRADITION

By
THOMAS FITZHUGH
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OCTOBER 1, 1910

ANDERSON BROTHERS
UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA.,
U. S. A.

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COMPOSED AND PRINTED
BY
WILLIAMS & WILKINS COMPANY
AT THE WAVERLY PRESS
BALTIMORE

BERNARDO KUEBLERO
OTTONI PLASBERGIO
RUDOLPHO HELMIO
VIRGINIENSIS TRIPUDIANS
S. P. D.

Immortales mortales si foret fas flere,
Flerent divae Camenae Naevium poetam:
Itaque postquam est Orchi traditus thesauro,
Obliti sunt Romae loquier lingua Latina.

Epigramma Naevii, Aulus G

THE LITERARY SATURNIAN:

PART II.

NAEVIUS AND THE LATER ITALIC TRADITION

BY

THOMAS FITZHUGH

I. The Italico-Keltic Saturnian the Source of Modern Accentual rhythm.—We have seen in Bulletin No. 5, *The Literary Saturnian*, art I: *Livius Andronicus*, that the tripudic principle of the initial and penultimate acute (A), and final grave (G) stress, which is violated rhythmically by the sequences G : G and G : A-O, continued throughout the length and breadth of the Italico-Keltic or West-Indoeuropean world, and from the twilight dawn of literary tradition to the last breath of Italico-Keltic speech and culture, to be the basal and ever-present of and rhythm.

 aecia capta ferum victorem cepit et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevom
Manserunt hodieque manent vestigia ruris:

Thus the learned class in Rome strove vainly to domesticate the Greek quantitative thesis on terms of perfect equality with the tripudic accentual thesis, and therefore sought freely to admit the artificial O-verse-beat,

 | |
 A-O-A-G,

as well as the unrestricted claudio-accentual procatalectic effect,

 | |
 A-A-G.

The indigenous sense of the unsophisticated ear of the Roman masses

- G. Tumque remos iussit religare struppis : I, §10.
 A - G A - G | A - G || A - A - G | A - G
- H. Quando dies adveniet quem profata Morta est : I, §12.
 A - G A - G | A - A - G || A - A A - G | A - G - A
- I. Atque escas habeamus mentionem . . . : I, §13.
 A - G A - G | A - A - G° || A - O - A - G |
- K. Igitur demum Ulixi cor frixit prae pavore : I, §17.
 A - G A - G | A - A - G || A - A - G A - A | A - G
- L. Celosque ocris arvaque putria et mare magnum : I, §18.
 A - A - G A - G° | A - O - G || A - G A - A - G | A - G
- M. Me carpento vehentem domum venisse : I, §20.
 A - A A - G | A - A - G || A - G | A - A - G
- N. Namque nullum peius macerat humanum : I, §22.
 A - G A - G | A - G° || A - O - G | A - A - G
- O. Quamde mare saevom vires cui sunt magnae : I, §22.
 A - G A - G | A - G || A - G A - G | A - G
- P. Topper confringent importunae undae : I, §22.
 A - G | A - A - G° || A - O - A - G | A - G
- Q. Mercurius cumque eo filius Latonas : I, §23.
 A - A - G | A - G A - G° || A - O - G | A - A - G
- R. Nexabant multa inter se flexu nodorum dubio : I, §24.
 A - A - G A - G | A - A - G || A - G A - A - G | A - G

- $\bar{\iota} \quad \bar{\iota} \cup | \downarrow \bar{\iota} \quad \bar{\iota} || \bar{\iota} \cup \cup | \cup \bar{\iota} \bar{\iota}$
 S. Nam diva Monetas filia docuit : I, §25.
 A - A-G | A-A-G° || A-O-G | A-G
- $\bar{\iota} \cup \cup \bar{\iota} \cup \cup \bar{\iota} | \downarrow \bar{\iota} || \bar{\iota} \downarrow \bar{\iota} \bar{\iota} \bar{\iota} \cup \cup | \downarrow \bar{\iota} \bar{\iota}$
 T. Inferus æn superus tibi fert deus funera, Ulixes : I, §26.
 A-O-G A - A-G | A-G || A-A-G° A-O-G | A-A-G
- $\bar{\iota} \bar{\iota} \downarrow \bar{\iota} | \cup \bar{\iota} \bar{\iota} || \bar{\iota} \downarrow \bar{\iota} | \downarrow \bar{\iota} \bar{\iota}$
 U. Topper facit homines ut prius fuerunt : I, §27.
 A-G A-G | A-G || A-A-G | A-A-G
- $\bar{\iota} \bar{\iota} \downarrow \bar{\iota} | \downarrow \bar{\iota} \bar{\iota} || \bar{\iota} \cup \bar{\iota} | \bar{\iota} \bar{\iota}$
 V. Topper citi ad aedis venimus Circae : I, §28.
 A-G A-G | A-A-G° || A-O-G | A-G
- $\cup \bar{\iota} \cup | \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota}$
 W. Quoniam audiivi paucus gavis : I, §32.
 A-G | A-A-G || A-G | A-A-G
- $\bar{\iota} \cup \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} || \bar{\iota} \cup \bar{\iota} | \downarrow \bar{\iota}$
 X. Cum socios nostros mandisset impius Cyclops : I, §36.
 A - A-G A-G | A-A-G° || A-O-G | A-G
- $\bar{\iota} \downarrow \bar{\iota} \bar{\iota} \bar{\iota} \cup | \downarrow \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} \cup \cup | \bar{\iota} \bar{\iota}$
 Y. At celer hasta volans perrumpit pectora ferro. : I, §38.
 A-A-G A-G | A-G || A-A-G° A-O-G | A-G
- $\bar{\iota} \cup \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \cup || \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} - \bar{\iota} \bar{\iota}$
 Z. Carnis autem vinumque quod libabant anclabatur : I, §39.
 A-G A-G | A-A-G || A - A A-G° | A-O-A-G
- $\cup \bar{\iota} \bar{\iota} \bar{\iota} \bar{\iota} | \cup \bar{\iota} \bar{\iota} || \bar{\iota} \bar{\iota} \bar{\iota} | \bar{\iota} \bar{\iota} \cup \bar{\iota}$
 α Puerarum manibus confectum pulcherrime : I, §41.
 A-A-G | A - G || A-A-G | A - A-O-G

III. The Saturnian of Naevius.—We proceed now to examine and identify the extant Saturnians of Naevius:

§1. Caesius Bassus, *De Metris*, Keil VI. 266, quotes our first fragment *apud Naevium poetam*:

- $\downarrow \bar{\iota} \quad \downarrow \bar{\iota} | \bar{\iota} \bar{\iota} \bar{\iota} || \bar{\iota} \cup \bar{\iota} | \downarrow \bar{\iota} \bar{\iota}$
 Type A: Novem Iovis concordēs filiae sorores : Part I, §1.
 A-G A-G | A-A-G° || A-O-G | A-A-G

It was this philological mountebank, who put the finishing touch to the pitiful work of hellenizing snobbery by his sensational propagandism of the Hellenic origin of the Saturnian. His friend and kindred spirit Persius sends him his brazen congratulations on the success of the hoax and on the promising outlook for pedagogic capital, *Sat.* VI. 1-6:

Admovit iam bruma foco te, Basse, Sabino?

Iamne lyra, et tetrico vivunt tibi pectine chordae?

Mire opifex numeris veterum primordia vocum,

Atque marem strepitum fidis intendisse Latinae:

Mox iuvenes agitare iocis, et pollice honesto

Egregius lusisse senes?

This honest-seeming thumb-stroke has been the trick of metrical pragmatism from his day to ours.

§2. Probus, commenting on Vergil, *Eclog.* VI. 31, quotes *Naevius Belli Punici libro tertio sic*:

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

Type I: Postquam avem aspexit in templo Anchisa, : Part I, §13.

A - G A - G | A - A - G || A - A - G | A - A - G

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

Type A: Sacra in mensa penatium ordine ponuntur. : Part I, §1.

A - A A - G | A - A - O - G° || A - O - G | A - A - G

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏

Type D: Immolabat auream victimam pulchram. : Part I, §5.

A - O - A - G° | A - O - G° || A - O - G | A - G

§3. Interpolator ad Aeneid. III. 10: Amat poeta quae legit immutata aliqua parte vel personis ipsis verbis proferre. Naevius enim inducit uxores Aeneae et Anchisae cum lacrimis Ilium relinquentes his verbis:

⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

Type I: Amborum uxores : Part I, §13.

A - A - G | A - A - G

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

Type I: Noctu Troiad exhibant capitibus opertis : Part I, §13.

A - G A - G | A - A - G || A - A - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Type A: Flentes ambae abeuntes lacrimis cum multis.

A - G A - G | A - A - G° || A - O - G | A - A - G

: Part I, §1.

§4. Interpolator Fuldensis ad Aeneid. II. 797: Vel admiratus sum tantos evadere potuisse. Sane adamat poeta ea quae legit diverso modo proferre. Naevius Belli Punici primo de Anchisa et Aenea fugientibus haec ait:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Type M: Eorum sectam sequuntur multi mortales; : Part I, §20.

A - G A - G | A - A - G || A - G | A - A - G

Ecce hoc est, Invenio admirans numerum.

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Type V: Multi alii e Troia strenui viri; : Part I, §28.

A - G A - G | A - A - G° || A - O - G | A - G

Ecce hi sunt animis parati.

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Type M: Ubi foras cum auro illinc exibant; : Part I, §20.

A - G A - G | A - A - G || A - G | A - A - G

Ecce et opibus instructi.

§5. Caesius Bassus, Keil VI. 265, quotes *apud Naevium poetam*:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Type A: Ferunt pulchros crateras aureas lepidas. : Part I, §1.

A - G A - G | A - A - G° || A - O - G | A - A - G

§6. Isidorus, *Origines* XIX. 22. 20, on *citrosa*: Citrosa quasi con-crispa ad similitudinem citri. Naevius:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Type α: Pulchraque ex auro vestemque citrosam. : Part I, §41.

A - O - G | A - A - G || A - A - G | A - A - G

§7. Priscian, Keil II. 351, on the genitive in *-um*: Etsciendum tamen, quod rarissime haec, quae in solam *-i* finiunt ablativum, syncopam patiuntur *-i* per genitivum pluralem. Inveni *marum* pro *marium*, qui tamen in rarost usu genitivus, apud Naevium in carmine Belli Punici:

↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↑
 Type I: Senex fretus pietate adlocutus summi : Part I, §13.
 A - G A - G | A - A - G° || A - O - A - G | A - G

↓ ↑ ↓ ↑ | ↓ ↓ ↓ ↓ || ↓ - ↓ ↑ | ↓ ↓
 Type I: Regis fratrem Neptunum regnatorem marum. : Part I, §13.
 A - G A - G | A - A - G° || A - O - A - G | A - G

§7. Varro *de Lingua Latina* VII. 51: Naevius:

↓ ↑ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Type A: Patrem suum supremum optimum appellat. : Part I, §1.
 A - G A - G | A - A - G° || A - O - G | A - A - G

Supremum ab superrumo dictum; itaque duodecim tabulae dicunt:
 Solis occasu diei suprema tempestas esto. Libri augurum pro *tempestate tempestulem* dicunt supremum augurii tempus.

§8. Festus, p. 257 Mueller: *Quianam* pro *quare* et *cur* positum est
 apud antiquos, ut Naevium in carmine Punici Belli:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Type M: Summe deum regnator quianam genuisti? : Part I, §20.
 A - G A - G | A - A - G° || A - G | A - A - G

§9. Priscian, Keil II. 198, on the genitive in *-as*: Naevius in carmine
 Belli Punici I:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Type I: Inerant signa expressa, quo modo Titani : Part I, §13.
 A - G A - G | A - A - G° || A - A - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Type F: Bicorpores Gigantes magnique Atlantes, : Part I, §9.
 A - A - O - G | A - A - G° || A - A - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Type V: Runcus atque Purpureus, filii Terras. : Part I, §28.
 A - G A - G | A - A - G° || A - O - G | A - G

§10. Priscian, Keil II. 199, on the genitive *-as*, quotes further *Naevius*:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Type M: Ei venit in mentem hominum fortunas. : Part I, §20.
 A - G A - G | A - A - G° || A - G | A - A - G

§11. Priscian, Keil II. 242: Nam *inquiēs*, cuius extremam corripit dicit Probus, *inquiētis* declinatur, quod trium factum est generum, ut supra ostendimus. cuius etiam simplex in usu invenitur trium generum. Naevius in carmine Belli Punici II:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Type A: Iamque eius mentem fortuna fecerat quietem. : Part I, §1.

A - G A - A - G | A-A-G° || A-O-G | A-A-G

§12. Macrobius, *Saturnal.* VI. 5. 9: Silvicolae Fauni. Naevius Belli Punici libro primo:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Type α: Silvicolae homines bellicque inertes. : Part I, §41.

A - A - G | A - G || A-A-G | A-A-G

§13. Nonius, *De Varia Signif. Serm.* I. 537, on *liquerit* for *reliquerit*: Naevius Belli Poenici lib. I:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Type I: Blande et docte percontat Aeneas quo pacto : Part I, §13.

A - G A - A-G | A-A - G || A-A-G | A - A-G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ||

Type G: Troiam urbem liquerit. : Part I, §10.

A - G A - G° | A-O-G ||

§14. Nonius I. 165, on *gratulari* for *gratias agere*: Naevius Belli Punici lib. I:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Type A: Manusque susum ad caelum sustulit suas rex : Part I, §1.

A - A - G A - G | A-A-G° || A-O-G | A-G-A

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | . . .

Type F: Amulius divisque gratulabatur. : Part I, §9.

A - A-O - G | A-A-G° || A-O-O-A-G | . . .

§15. Nonius I. 290, on the noun *castus*: Naevius carmine Belli Punici:

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Type α: Res divas edicit praedicat castus. : Part I, §41.

A - A - G | A-A-G || A-A-G | A-G

§16. Priscian, Keil II. 232, on *puer* feminine: Naevius in II Belli Punici:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓

Type G: Prima incedit Cereris Proserpina puer. : Part I, §10.
A - G A - A - G | A - G || A - A - O - G | A - G

§17. Macrobius VI. 5. 8: Quam pius arquitekens. Hoc epitheto usus est Naevius Belli Punici libro secundo:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓

Type A: Deinde pollens sagittis inclitus arquitekens : Part I, §1.
A - A - G A - G | A - A - G° || A - O - G | A - A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓

Type A: Sanctusque Delphis prognatus Pythius Apollo. : Part I, §1.
A - A - G A - G | A - A - G° || A - O - G | A - A - G

§18. Festus, p. 320 Mueller: Sagmina dicebant herbas verbenas, quia ex loco sancto arcebantur legatis proficiscentibus ad foedus faciendum bellumque indicendum, vel a sanciendo, id est confirmando. Naevius:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓

Type A: Scopas atque verbenas sagmina sumpserunt. : Part I, §1.
A - G A - G | A - A - G° || A - O - G | A - A - G

§19. Charisius, Keil I. 128: Exerciti: Gn. Naevius Belli Punici libro I:

|| ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓

Type A: Manius Valerius : Part I, §1.
|| A - O - G | A - A - G

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓

Type H: Consul partem exerciti in expeditionem ducit.
A - G A - G | A - A - O - G || A - A - O - O - A - G | A - G
: Part I, §12.

§20. Nonius I. 126: Concinnare, conficere vel colligere. Naevius Belli Poenici lib. IV:

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓

Type I: Transit Melitam Romanus exercitus insulam : Part I, §13.
A - G A - G | A - A - G || A - A - O - G° | A - O - G

$\bar{\downarrow} \cup \cup \quad \bar{\downarrow} \bar{\downarrow} | \cup \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} || \bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \quad \bar{\downarrow} \cup \bar{\downarrow} | \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 Type Z: *Integram urit populatur vastat rem hostium concinnat.*
 A-O-G A-G | A-A-G || A-G A - A-O-G | A-A-G
: Part I, §39.

§21. Festus, p. 317 Mueller, on *stuprum pro turpitudine*, quotes *Naevius*:

$\bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} | \bar{\downarrow} \cup \bar{\downarrow} || \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} | \bar{\downarrow} \bar{\downarrow}$
 Type S: *Sin illos deserant fortissimos viros,* : Part I, §25.
 A - A-G° | A-O-G || A-A-O-G | A-G

$\bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} | \cup \bar{\downarrow} \cup \bar{\downarrow} || \cup \bar{\downarrow} \cup \bar{\downarrow} | \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow}$
 Type N: *Magnum stuprum populo fieri per gentes.*
 A-G A-G | A - G || A-G | A - A-G
: Part I, §22.

§22. Festus, *ibid.*: Naevius:

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\downarrow} | \bar{\downarrow} \bar{\downarrow} \cup || \bar{\downarrow} \cup \bar{\downarrow} | \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 Type A: *Seseque ei perire mavolunt ibidem* : Part I, §1.
 A-A-G A-G | A-A-G° || A-O-G | A-A-G

$\bar{\downarrow} \quad \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} | \bar{\downarrow} \bar{\downarrow} \cup || \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} | \cup \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 Type I: *Quam cum stupro redire ad suos populares.* : Part I, §13.
 A - G A-G | A-A-G || A-A-G | A-A-G

§23. Nonius II. 76, on *auspicare* for *auspicari*: Naevius Belli Poenici lib. IV:

$\bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \cup | \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow} || \bar{\downarrow} \quad \bar{\downarrow} \cup | \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow}$
 Type A: *Virum praetor adveniēns auspicat auspicium.*
 A-G A-G | A - A - G° || A - O-G | A - A - G
: Part I, §1.

§24. Nonius I. 104: *Atrox, crudum*. Naevius Belli Poenici lib. III:

$\cup \cup \bar{\downarrow} \bar{\downarrow} \cup \cup | \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow} || \bar{\downarrow} \cup | \cup \bar{\downarrow} - \bar{\downarrow} \bar{\downarrow}$
 Type M: *Simul atrocia proicerent exta ministratores.*
 A - A A-O-G | A - A - G || A-G° | A - O-A-G
: Part I, §20.

§25. Nonius I. 134, on *danunt* for *dant*: Naevius Belli Poenici lib. IV:

$\bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} | \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} || \bar{\downarrow} \bar{\downarrow} | . . .$
 Type M: *Eam carnem victoribus danunt* : Part I, §20.
 A-G A-G | A-A-O-G || A-G | . . .

$$\text{A-O-A-G} \mid \text{A-A-G}^\circ \parallel \text{A-O-G} \mid \text{A-A-G}$$

§31. Festus, p. 352 Mueller: Topper, citius: Sic C. Naevii:

┌ ─ ┌ ─ | ◡ ┌ ─ || ┌ ─ | ┌ ┌ ─

Type M: Topper saevi capesset flammam Volcani. : Part I, §20.

A - G A - G | A - A - G || A - G | A - A - G

§32. Priscian VI. 47: Invenitur tamen etiam simplex *decor decoris* paenultima correpta apud vetustissimos, quando pro *decorus decora decorum* accipitur. Naevius in carmine Belli Punici:

┌ ┌ ◡ ◡ ─ | ◡ ◡ ┌ ◡ || ┌ ─ | ┌ ┌ ─

Type M: Magnamque domum decoremque ditem vexarant.

A - A - G A - G | A - A - G || A - G | A - A - G

: Part I, §20.

§33. Isidorus Hispalensis, *De Natura Rerum* 44: Flustra sunt motus maris sine tempestate fluctuantis. Naevius in Bello Poenico sic ait:

◡ ◡ ┌ ◡ ─ | ◡ ┌ ─ || ┌ ─ | ┌ ┌ ─

Type D: Onerariae onustae stabant in flustris. : Part I, §5.

A - A - O - G | A - A - G || A - G | A - A - G

§34. Aelius Donatus, *In Terent. Andriam* I. 1. 28, on *plerique omnes*: Naevius in Bello Punico:

┌ ┌ ◡ ┌ ─ | ◡ ◡ ┌ ─ || ◡ ┌ ─ | ◡ ◡ ◡ ─

Type I: Plerique omnes subiguntur sub unum iudicium.

A - A - G A - G | A - A - G || A - A - G | A - A - G

: Part I, §13.

§35. Festus, *Epitome*, 323 Mueller: Sardare, intellegere. Naevius:

┌ ┌ ─ | ┌ ◡ ─ || ┌ ┌ ◡ | ◡ ─

Type F: Quod bruti nec satis sardare queunt. : Part I, §9.

A - A - G | A - A - G || A - A - G | A - G

§36. Priscian, Keil II. 152: *Acer* et *alacer* et *saluber* et *celeber*, quamvis *acris* et *alacris* plerumque faciant et *salubris* et *celebris* feminina, in utraque tamen terminatione communis etiam generis inveniuntur prolata. . . . Naevius in carmine Belli Punici:

◡ ─ ┌ ◡ | ┌ ┌ ◡ || ┌ ◡ ─ | . . .

Type A: Fames acer augecit hostibus . . . : Part I, §1.

A - G A - G | A - A - G° || A - O - G | . . .

§37. Festus, *Epitome*, 271 Mueller: Rumitant, rumigerantur. Naevius:

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏

Type D: Simul alius aliunde rumitant inter sese.

A - A - G | A - A-G° || A-O-G | A-G A-G

: Part I, §5.

§38. Nonius I. 319: Metus masculino Naevius:

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏

Type A: Magni metus tumultus pectora possidit. : Part I, §1.

A-G A-G | A-A-G° || A-O-G | A-A-G

§39. Festus 257, on *quianam* for *quare*, quotes *Naevius in Satyra*:

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏

Type W: Quianam Saturnium populum pepulisti?

A - G | A-A-O-G || A - G | A - A-G

: Part I, §32.

§40. Macrobius VI. 5. 8, on *quam pius arquitenens*, quotes *Naevius*:

⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏

Type P: Cum tu arquitenens sagittis pollens dea.

A - A | A - A - G || A-A - G | A-G - A

: Part I, §22.

§41. Varro, *De Lingua Latina* VII. 39: Apud Naevium:

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏

Type O: Atque prius pariet locusta Lucam bovem.

A-G A-G | A-G || A-A-G A-G | A-G

: Part I, §22.

§42. Macrobius VI. 1. 37: Ergo iter inceptum peragunt rumore secundo. Naevius in libro quinto:

⏏ ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏ || ⏏ ⏏ ⏏ | ⏏ ⏏ ⏏ ⏏

Type I: Redeunt, referunt petita rumore secundo.

A - G A - G | A-A-G || A - A-G | A-A-G

: Part I, §13.

§43. Festus, p. 145 Mueller: *Moene* singulariter dixit Naevius:

∪' ∪ ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪

Type A: Apud emporium in campo hostium pro moene.

A - A A - G | A - A - G° || A - O - G | A - A - G

: Part I, §1.

§44. Aulus Gellius, *Noctes Atticae* I. 24: Trium poetarum inlustrum epigrammata, Cn. Naevii, Plauti, M. Pacuvii, quae ipsi fecerunt et incidenda sepulcro suo reliquerunt nobilitatis eorum gratia et venustatis scribenda in his commentariis esse duxi. Epigramma Naevii plenum superbiae Campanae, quod testimonium esse iustum potuisset, nisi ab ipso dictum esset:

∪ - ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ ∪ ∪ | ∪ ∪ ∪

Type F: Immortales mortales si foret fas flere, : Part I, §9.

A - O - A - G | A - A - G || A - A - G | A - A - G

∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ ∪ ∪ | ∪ ∪ ∪

Type A: Flerent divae Camenae Naevium poetam: : Part I, §1.

A - G A - G | A - A - G° || A - O - G | A - A - G

∪' ∪ ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ ∪ ∪ | ∪ ∪ ∪

Type A: Ita que postquam est Orchi traditus thesauro,

A - G A - G | A - A - G° || A - O - G | A - A - G

: Part I, §1.

∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪' ∪ ∪ ∪ ∪ | ∪ ∪ ∪

Type B: Obliti sunt Romae loqui lingua Latina.

A - A - G | A - A - G || A - G A - G | A - A - G

: Part I, §3.

It would have been too much to expect of an Aulus Gellius to do more homage to the noble fervor and prophetic insight of this proud protest against the taking off of tripudic truth at the ruthless hands of the helenomaniacs. Let us at least be thankful that the otiose pedant has transmitted to us the precious little monument, which will stand for all time as the first and final rebuke of the scientific dishonesty and intellectual snobbery of accentual and rhythmic theory from Marcus Cicero to Caesius Bassus. The sincere scholar and brave poet, who penned it, saw in the rampant propagandism of his time the triumphant prostitution of the genius of his native Muse, and his grandly simple and pathetic

words ring now upon our ears like an inspired forecast of the 2000 years of error and confusion in philology, which have been the wages of hellenizing pragmatism.

IV. The Pseudo-Saturnian of Caesius Bassus and his Victims.—When Caesius Bassus, poetaster, dilettante philologist, and courtier of Nero, set himself to his sensational task of hellenizing tripudic truth in the rhythm of verse, as Cicero in his *Orator* had attempted for the rhythm of prose, he had at hand the familiar tools of all metrical and rhythmical mountebanks, the Greek verse-beat and a parade of Greek *Gewährsmänner*, or as Persius would say, his *pollex honestus* and his *numeri*. Experience had abundantly demonstrated that by these means any theory could be set a-going. Rufinus Antiochensis gives us a significant peep into his workshop, where our artist is performing one of his favorite tricks for the benefit of his imperial patron, himself an artist of no small note. It is interesting to observe, too, that it is the iambic foot, ever *commodus et patiens*, which serves his purpose here, as in his Saturnian fraud: Rufinus, Keil VI. 555: Bassus ad Neronem de iambico sic dicit, 'Iambicus autem, cum pedes etiam dactylici generis adsumat, desinit iambicus videri, nisi percussione ita modera veris, ut, cum pedem supplodes, iambum ferias; ideoque illa loca percussione non recipiunt alium quam iambum et ei parem tribrachyn, aut alterius exhibuerint metri speciem. quod dico exemplo faciam illustrius. est in Eunuchis Terentii statim in prima pagina hic versus trimetrus,

Exclisit, revocat, redeam? non, si me obsecret.

hunc incipe ferire, videberis heroum habere inter manus: ad summam paucis syllabis in postremo mutatis totus erit herous,

Exclisit, revocat, redeam? non, si mea fiat.

ponam dubium secundo loco pedem, quo propius accedam,

Heros Atrides caelitum testor fidem.'

Here we have laid bare the original sin of Hellenizing pragmatism, the fraud of the Greek verse-beat,—

Ille dies primus leti primusque malorum
Causa fuit!

Let us follow the dismal story through its first memorable episode, the quantitative Saturnian of Bassus and his dupes: Nothing was easier for

this scientific fake than to complete the work of hellenizing pragmatism by adding to Cicero's hellenization of the true tripudic doctrine of the rhythm of prose his own hellenization of the true tripudic doctrine of the rhythm of verse. Accordingly, he launches with brazen confidence his hitherto undreamed-of propagandism, which meant nothing more nor less than the hellenization of the very truth of history: Caesius Bassus, Keil VI. 265: De Saturnio versu dicendum est, quem nostri existimaverunt proprium esse Italicae regionis, sed falluntur. a Graecis enim varie et multis modis tractatus est, non solum a comicis, sed etiam a tragicis. nostri autem antiqui, ut vere dicam quod apparet, usi sunt eo non observata lege, nec uno genere custodito, ut inter se consentiant versus, sed praeterquam quod durissimos fecerunt, etiam alios breviores, alios longiores inseruerunt, ut vix invenerim apud Naevium, quos pro exemplo ponerem. Apud Euripidem et Callimæchum et quosdam antiquae comoediae scriptores tale inveni genus,

Turdis edacibus dolos comparas amice;

(In this and the following improvisation our artist seems to have in mind his own redoubtable self and his gullible constituency!)
apud Archilochum tale,

Quem non rationis egentem vicit Archimedes,
et tertium genus,

Consulto producit eum quo sit impudentior.

(Perhaps he recalls to mind the very protest of the *Epigrammæ Naevii*!)
Apud nostros autem in tabulis antiquis, quas triumphaturi duces in Capitolio figebant victoriaeque suae titulum Saturniis versibus prosequabantur, talia repperi exempla: ex Regilli tabula

Duello magno dirimendo regibus subigendis,
qui est subsimilis ei quem paulo ante posui,

Consulto producit eum quo sit impudentior;
in Acilii Glabrionis tabula

Fundit fugat prosternit maximas legiones.
apud Naevium poetam hos repperi idoneos,

Ferunt pulchros crateras aureas lepistas,
et alio loco

Novem Iovis concordēs filiae sorores.

sed ex his omnibus, qui sunt asperrimi et ad demonstrandum minime accommodati, optimus est quem Metelli proposuerunt de Naevio aliquotiens ab eo versu lacessiti,

Malum dabunt Metelli Naevio poetae.

hic enim Saturnius constat ex hipponactei quadrati iambici posteriore commate et phallico metro. Hipponactei quadrati exemplum

Quid immerentibus nocēs, quid invides amicis?

(Every improvisation involves a brazen jest at his own infamy, for the amusement doubtless of Persius and the rest of the clique!)

nam 'malum dabunt Metelli' simile est illi, 'quid invides amicis,' cui detracta syllaba prima facit phallicon metrum, 'invides amicis.' ex quibus compositus est hic Saturnius, ut sit par huic,

Quid invides amicis, invides amicis,

hoc modo,

Malum dabunt Metelli Naevio poetae.

Thus the curse of the Metelli wreaks its ideal fulfilment at the hands of a degenerate posterity, and the prophecy of the old bard is more bitterly confirmed than he himself could well have dreamed:

Itaque postquam est Orchi traditus thesauro,
Obliti sunt Romae loquier lingua Latina!

And how has it all been accomplished? We can make the mountebank tell us himself by paraphrasing his own confession to Nero: Rufinus, Keil VI. 555: *Tripudium* autem, cum pedes etiam *iambici* generis adsumat, desinit *tripudium* videri, nisi percussione ita moderaveris, ut, cum pedem supplodes, *tripudium* ferias! And his young chum and fellow-criminal Persius completes the exposé in his letter of sly congratulation, Sat. VI. 3-6:

Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendisse Latinae,
Mox iuvenes agitare iocis et pollice honesto
Egregius lusisse senes!

'Marvelous craftsman to have stretched upon the rack of hellenizing orthodoxy the primordially ancient utterances and e'en the virile drumbeat of the Latin lyre, and presently to busy the young with thy jests, and peerless with thy honest-seeming thumbstroke to dupe successfully the old!'

It requires no learned exegesis to point out, that the 'veterum primordia vocum atque marem strepitum fidis Latinae' means 'the Saturnian verse and tripudic rhythm,' the 'mox iuvenes agitare iocis' 'pedagogic propagandism,' and the 'pollice honesto' 'the fraud of the Greek verse-beat,' *fraus fallendi versuta opifex*. And this is the rotten foundation of our modern theory of European accentual rhythm, including also Old-Keltic; cf. Zeuss, *Grammatica Celtica* II. 915, and Zimmer, *Kelt. Stud.* II. 162.

When we turn now to examine the examples adduced or manufactured by Caesius Bassus, it is important to make clear to ourselves that every Latin verse, like every Keltic and indeed every other European accentual rhythm, is *eo ipso* Saturnian in fact or in origin. Consequently, we shall not be surprised to find *regelrechte* Saturnians everywhere. The only thing that requires watching from Caesius Bassus to Leo, Wilhelm Meyer (aus Speyer), and Zimmer is the manipulation of the *pollex honestus*, which we will indicate by the vertical strokes over the tripudic notation below the verse:

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow \end{array}$
 Type N: Turdis edacibus dolos comparas amice.
 $\begin{array}{cccccccccccccccc} | & | & | & | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{array}$
 A - G A - A - O - G | A - G° || A - O - G | A - A - G
: Part I, §22.

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & || & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow \end{array}$
 Type M: Quem non rationis egentem vicit Archimedes.
 $\begin{array}{cccccccccccccccc} | & | & | & | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{array}$
 A - A A - A - G | A - A - G || A - G° | A - O - A - G
: Part I, §20.

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow \end{array}$
 Type B: Consulto producit eum quo sit impudentior.
 $\begin{array}{cccccccccccccccc} | & | & | & | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{array}$
 A - A - G | A - A - G || A - G A - G° | A - O - A - O - G
: Part I, §3.

Type A: $\begin{array}{cccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Duello} & \text{magno} & \text{dirimendo} & \text{regibus} & \text{subigendis.} \end{array}$
 $\begin{array}{cccccccc} \text{A-G} & \text{A-G} & | & \text{A-A-G}^\circ & || & \text{A-O-G} & | & \text{A-A-G} \end{array}$
 : Part I, §1.

When our 'artist' brings forward as here, and in the four following examples, the genuine coin, his forgeries appear more glaringly.

Type A: $\begin{array}{cccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Fundit} & \text{fugat} & \text{prosternit} & \text{maximas} & \text{legiones.} \end{array}$
 $\begin{array}{cccccccc} \text{A-G} & \text{A-G} & | & \text{A-A-G}^\circ & || & \text{A-O-G} & | & \text{A-A-G} \end{array}$
 : Part I, §1.

Type A: $\begin{array}{cccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Ferunt} & \text{pulchros} & \text{crateras} & \text{aureas} & \text{lepistas.} \end{array}$
 $\begin{array}{cccccccc} \text{A-G} & \text{A-G} & | & \text{A-A-G}^\circ & || & \text{A-O-G} & | & \text{A-A-G} \end{array}$
 : Part I, §1.

Type A: $\begin{array}{cccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Novem} & \text{Iovis} & \text{concordes} & \text{filiae} & \text{sorores.} \end{array}$: Part I, §1.
 $\begin{array}{cccccccc} \text{A-G} & \text{A-G} & | & \text{A-A-G}^\circ & || & \text{A-O-G} & | & \text{A-A-G} \end{array}$

Type A: $\begin{array}{cccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Malum} & \text{dabunt} & \text{Metelli} & \text{Naevio} & \text{poetae.} \end{array}$
 $\begin{array}{cccccccc} \text{A-G} & \text{A-G} & | & \text{A-A-G}^\circ & || & \text{A-O-G} & | & \text{A-A-G} \end{array}$
 : Part I, §1.

With these five genuine Saturnians compare now the two final products of Bassus' work-shop, and the marks of the counterfeit will stand out in clear relief:

Type U: $\begin{array}{cccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Quid} & \text{immerentibus} & \text{noces,} & \text{quid} & \text{invidet} & \text{amicis?} \end{array}$
 $\begin{array}{cccccccc} \text{A-A-O-A-O-G} & | & \text{A-G} & || & \text{A-A-O-G} & | & \text{A-A-G} \end{array}$
 : Part I, §27.

Quid immerentibus nocet, quid invades amicis? : he thinks again of
his innocent constituency.

Quid invades amicis, invades amicis? : and finally rolls his infamy under
his tongue!

Having contemplated sufficiently the visage of this founder of our modern theory of accentual rhythm without his mask, let us follow the sequel of our Saturnian tradition: The imposture, which Bassus was able successfully to perpetrate, is full of scientific significance in the evolution of European accentual rhythm, because it signalizes the perfect wedding of the Italico-Keltic tripudic principle of rhythm to the Hellenic verse-beat. It presupposes with absolute logical certainty the ripened birth of modern accentual rhythm, in which the primordial tripudic principle of accentual contrast has become so perfectly modulated in the normal ear to the victorious Hellenic verse-beat, that the quantitative principle, which was the *sine qua non* of Hellenic quantitative rhythm, but never more than an artificial badge of hellenization in Latin tripudic

is now an obviously superfluous and outworn fashion of the per-hellenized tripudium. Henceforth it is the natural, unaided tripudic modulation, which must reproduce the Greek verse-beat to the normal, unsophisticated ear, and no longer the purely artificial and exotic modulation of quantitative structure alone. Consequently, we shall henceforth have three distinct aspects of tripudic rhythm to take account of, instead of only two:

- I. *Modulatio rustica*, or pure tripudic rhythm.
- II. *Modulatio docta cum ratione*, or tripudic rhythm with artificially superadded Greek verse-beat and quantity.
- III. *Modulatio docta sine ratione*, or tripudic rhythm so perfectly modulated to the Greek verse-beat as to become entirely indifferent to the quantitative badge, which becomes therefore itself purely optional.

In this third stage of the evolution of tripudic rhythm, which makes its most conspicuous appearance in the rhythmic practice of Caesius Bassus, we recognize the birth of modern European accentual rhythm, which consists in the complete modulation of the Italico-Keltic tripudium to the Greek verse-beat. The *ratio metrica*, or quantitative determination

Type R: Certo modo dederunt; nostrique mox poetae : Part I, §24.
 $\begin{array}{cccccccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$

$\begin{array}{cccccccc} A-G & A-G & | & A-A-G & || & A-A-G & A-A & | & A-G \end{array}$

Type R: Rudem sonum secuti, ut quemque res ferebat,
 $\begin{array}{cccccccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$
 $\begin{array}{cccccccc} A-G & A-G & | & A-A-G & || & A & - & A-G & A-A & | & A-G \end{array}$
 : Part I, §24.

Type B: Sic disparis figurae versus vagos locabant. : Part I, §3.
 $\begin{array}{cccccccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$

$\begin{array}{cccccccc} A-A-O-G & | & A-A-G & || & A-G & A-G & | & A-A-G \end{array}$

Type B: Post rectius probatum est, ut tale colon esset : Part I, §3.
 $\begin{array}{cccccccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$

$\begin{array}{cccccccc} A-A-O-G & | & A-A-G & || & A-A-G & A-G & | & A-G \end{array}$

Type A: Iunctum tribus trochaeis, : Part I, §1.
 $\begin{array}{cccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$

$\begin{array}{cccc} A-G & A-G & | & A-A-G \end{array}$

Type I: Ut si vocet Camenas quis novem sorores. : Part I, §13.
 $\begin{array}{cccccccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$

$\begin{array}{cccccccc} A-A & A-G & | & A-A-G & || & A-A-G & | & A-A-G \end{array}$

Type F: Et Naevio poetae sic ferunt Metellos, : Part I, §9.
 $\begin{array}{cccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$
 $\begin{array}{cccccccc} A-A-O-G & | & A-A-G & || & A-A-G & | & A-A-G \end{array}$

Type D: Cum saepe laederentur, esse comminatos, : Part I, §5.
 $\begin{array}{cccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$
 $\begin{array}{cccccccc} A-A-G^o & | & A-O-A-G & || & A-G^o & | & A-O-A-G \end{array}$

'Dabunt malum Metelli Naevio poetae.'
 $\begin{array}{cccccccc} \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & | & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & || & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} & \bar{\downarrow} \end{array}$

$\begin{array}{cccccccc} A-G & A-G & | & A-A-G^o & || & A-O-G & | & A-A-G \end{array}$

that fraud so to poison the fountain head of our European theory, that each effluent stream, whether Latin or Keltic, Romanic or Germanic, is tainted alike with its deadly virus. Thus our modern European accentual rhythm must rediscover itself in the Italico-Keltic tripudium modulated to the Hellenic verse-beat.

With the triumph of the new accentual art, we may observe a corresponding shift in the terminology: *metrum* is the new rhythm of accent adorned with superfluous quantity, *rhythmus* is the same accentual rhythm without intentional quantity, and *rhythmus rusticus* the old unhellenized tripudium, so richly represented in the Old-Irish *Liber Hymnorum* and *Antiphonarium Benchoreense*. Meanwhile, our tripudic tradition is fallen into evil case between the upper and nether millstone of quantitative snobbery, on the one hand, and accentual oblivion, on the other: the classicists of the quantitative tripudium from Ennius down despise the thing they saw no way to escape,

Sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris,

and the new poets of the accentual tripudium have nothing but the pseudo-doctrine of Caesius Bassus to guide their theoretic insight. We must henceforth look to Keltic culture and the Irish missionary and scholar to hand on the venerable truth in practice through the early Middle Ages down to the very time when the Italico-Keltic accentual and rhythmic system was fading into the Romanic and modern.*

Let us continue to follow our tradition of the Pseudo-Saturnian of Caesius Bassus: Marius Victorinus (ex Aphthonio), Keil VI. 138: Et quoniam sub occasione versus huius (sc. *trim. iamb.*) et tempestiva sese nobis alia suggerit species, consentaneum reor hoc loco dicere de natura et origine huius versus, cui prisca apud Latium aetas tamquam Italo et indigenae Saturnio sive Faunio nomen dedit. sed falluntur: a Graecis enim varie et multiformiter inductus est, nec tantum a comicis, sed etiam a tragicis. nostri autem antiqui usi sunt eo non observata lege nec uno genere cus-

* I now reject the inference of my Postscriptum, p. 69 *Italico-Keltic Accent and Rhythm*, and regard the accentual markings in the Codex Turicensis C 58, p. 21, col. 2, as erroneous indications of erroneous quantity, and not as accents at all. Thus the difficulty of so late a *terminus ad quem* for the tripudic consciousness in antiquity is removed.

Quidam volunt hunc feriri sexies et recipere pedes septem, hoc est spondeum, iambum, pyrrichium, pariambum, dactylum, trochaeum, anapaestum, e quis est Thacomestus, et nasci a trimetro scazonte; alii vero omnes duodecim pedes admittere neque semper eum, ut illi adserunt, nasci e trimetro scazonte. unde apud omnes grammaticos super hoc adhuc non parva lis est.

Here therefore we may mark the beginning of the scientific chaos and darkness, which Bassus inaugurated with his *pollex honestus*:

Mox iuvenes agitare iocis, et pollice honesto
Egregius luisse senes!

Atilius Fortunatianus, Keil VI. 293, reasserts the Italian primacy in the use of the Saturnian, but knows no other doctrine than that of Caesius Bassus as to the nature of its rhythm: Saturnio metro primum in Italia usi. dictum autem a Saturnia, urbe vetustissima Italiae. et hic versus obscurus quibusdam videtur, quia passim et sine cura eo homines utebantur; maxime tamen triumphaturi in Capitolio tabulas huius modi versibus incidebant, id est sic:

$\downarrow \quad \downarrow \quad \downarrow \downarrow \mid \downarrow \quad \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow$
 Type A: Summas opes qui regum regias refregit. : Part I, §1.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A - G A-G | A - A-G° | A-O-G | A-A-G

Habet autem in prima parte iambicon dimetron catalecticon, in secunda trochaicon dimetron brachycatalecton, quod et ithyphallicum diximus, ut

$\downarrow \downarrow \quad \downarrow \downarrow \mid \downarrow \downarrow \downarrow \parallel \downarrow \downarrow \downarrow \mid \downarrow \downarrow \downarrow$
 Type A: Dabunt malum Metelli Naevio poetae. : Part I, §1.
 $\mid \quad \mid \quad \mid \quad \mid \quad \mid \quad \mid$
 A - G A-G | A-A-G° | A-O-G | A-A-G

Cetera partim in Horatio recognoscas, partim in archetypis auctorum libris, unde haec nos excerpimus.

Atilius accordingly accepts the now well-established theory of a common Graeco-Italic verse-beat, but insists on the priority of the Italians in the use of the Saturnian. He adds a perfect literary type to our tradition, and refers the student to Horace and his authorities for other

phases of the verse, thus teaching us that Horace and they abound in Saturnians with the iambico-trochaic verse-beat.

Marius Plotius Sacerdos, Keil, VI. 531, accepts the Bassus doctrine in full, and ventures with the aid of our tripudiophobist Horace to add another to our list of pseudo-Saturnians: Ex hoc metro, trochaico scilicet, et iambico constat metrum Saturnium quod mixtum est. ideo nec inter species iambicas posui nec inter trochaicas. constat autem ex iambico dimetro catalectico hipponactio amphicolo et tribus trochaeis, id est ithyphallico. quo metro usi sunt Euripides et Callimachus et apud nos Naevius sic: 'ferunt pulchros crateras.' nam quod sequitur trochaicum dimetrum brachycatalectum ithyphallicum tale est: 'aureas lepidas'; novissima syllaba indifferens. totus versus sic,

Ferunt pulchros crateras aureas lepidas,

et

Malum dabunt Metelli Naevio poetae,

et

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓

Type N: Trahuntque siccas multas machinae carinas. : Part I, §22.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

A - A - G A - G | A - G° || A - O - G | A - A - G

With ever increasing feebleness and half-heartedness the wretched fraud drags itself into oblivion as the ages roll on: [Censorini] Fragmentum, Keil VI. 615, *De Metris*: Numerus Saturnius,

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓

Type A: Magnum numerum triumphat hostibus devictis. : Part I, §1.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

A - G A - G | A - A - G° || A - O - G | A - A - G

Sunt qui hunc aristobolion vocant. recipit pedes spondeum, iambum, pyrrhiciū, choriū, dactylum, brachysyllabum, anapaestum.

Mallius Theodorus, Keil VI. 594: Metrum iambicum Saturnium habet iambicum tetrametrum colobon et tres trochaeos. huius exemplum:

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓

Type O: Merulae quod os vetustae mane dulce cantat. : Part I, §22.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

A - G A - G | A - A - G || A - G A - G | A - G

Servius de Centum Metris, Keil IV. 466: Saturnium constat dimetro iambico catalectico et ithyphallico, ut est hoc:

Type N: $\begin{array}{ccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Isis} & \text{pererrat} & \text{orbem} & \text{crinibus} & \text{profusis.} & & \end{array}$: Part I, §22.
A-G A-A-G | A-G^o | A-O-G | A-A-G

There is one important lesson to be learned from this dreary record of fraud and error: it is the perfect readiness with which the tripudic principle can reproduce the Greek verse-beat, as soon as we cast aside the artificiality of the O- and procatalectic theses, which classical hellenomania affected to maintain, and replace them with the natural theses of tripudic rhythm. Thus only in utter surrender to the genius of Rome has Hellas influenced modern rhythm.

A new and healthier tradition greets us in Charisius, Keil I. 288: Sunt item Saturnii quinum et senum denum pedum, in quibus similiter novum genus pedum est et ipsum ametrōn, de quibus nihil praecipitur eo quod non est artis. Charisius has doubtless been discussing the more orthodox type, which Caesius Bassus had made somewhat respectable by the magic of the *pollex honestus*. His authorities, however, tell him of more extensive Saturnian systems, in which, similarly to the traditional type, a new kind of feet and that a non-quantitative kind, is used. About these feet no instruction is given, because the kind they represent does not belong to learned doctrine. He proceeds to illustrate such systems of Saturnian or tripudic feet from Laevius, Ennius, and Accius: Et solent esse summi pterygiorum senum denum, sequentes quinum denum, quales sunt in pterygio Phoenicis Laevii novissimae odes Erotopaegnon:

Venus amoris altrix, genetrix cupiditatis, mihi quae diem
 A - A - A - G A - G A - G A - O - A - G A - G A - A - G
 serenum hilarulum praepandere cresti, opseculae tuae
 A - A - G A - A - G A - A - O - G A - G A - A - G A - G
 ac ministrae
 A - A - A - G

Here we have 16 vocables = 16 pedes Saturnii.

Tum:

† † † † † † † † † † † † † † † †
 Etsi neutiquam quid foret expavida nec gravis dura
 A-G° A-O-G A - A A - A - G A - A-G A-G
 † † † † † † † † † † † † † † † †
 fera asperaue famultas, potui accipere dominio superbo.
 A - A - A - G A-A-G A - G A - A - G A - A - G A-A-G

Here 15 vocables = 15 pedes Saturnii.

Vel quales in tragoediis nonnumquam incidere veteribus solent, ut Ennii Acciique, de quibus aeque nihil sane praecipitur: Accii ex Epigonis,

† † † † † † † † † † † † † † † †
 Quid istuc, gnata unica, est Demonassa, obsecro,
 A - A - G A-G° A-O-G A - A - A-G° A-O-G
 † † † † † † † † † † † † † † † †
 quod mecum ago expetens timidam e tectis excies?
 A - A-G A-G° A-O-G A - G A-A-G° A-O-G

Here 15 vocables = 15 pedes Saturnii.

Vel hic alius:

† † † † † † † † † † † † † † † †
 Sed iam Amphilocho huc vadere cerno, et nobis datur
 A - A A - A - G A - A-O-G A-G A - A-G A-G
 † † † † † † † † † † † † † † † †
 bona pausa loquendi tempusque in castra revorti.
 A - A-G A-A-G A - A-G A - A-G A-A-G

16 vocables = 16 pedes Saturnii.

Here then we have a tradition from a pure and undefiled source: the original Saturnian foot is the vocable, and the original Saturnian rhythm is nothing more nor less than such arrangement of the vocables as will be true to the rhythm of the standard Saturnian foot, or tripudium, in its fullest form (*tripudium sollistimum*),

A-O-A-O-G.

In this stress rhythm no grave stress may precede either another grave stress or an acute followed by a stressless tone: G-G and G-A-O reverse the tripudic rhythm of the acute thesis and the acute or grave arsis. Accordingly our author defines the Saturnian principle as the rhythmic arrangement of words in conformity to the fixed rhythmic order of their time-beats (*vocibus pro modo temporum modulatis*): *Hos Saturnios nonnulli vocitatos existimant, quod eius temporis imperiti adhuc mortales huius modi usi versibus videantur suas sententias cluisse vocibusque pro modo temporum modulatis sollemnibus diebus cecinisse, vel quod eodem defuncto apotheosis eius hac dictione sit celebrata; cuius exemplum adhuc in linteis libris reperitur.*

Accordingly, the unit of Latin rhythm is the single stress, *tempus*, or time-beat: A. The simplest rhythmic combination is a pair of such stresses: A-A, A-G, A-O-G. The linguistic and rhythmic norm of this stress contrast is the tripudic word-foot: A-A-G, A-O-A-G, A-O-A-O-G, A-A-O-G. These various stress-groups are so many *numeri* or stress-numbers, and when arranged *ad formam tripudii* give us Italic rhythm, or *Numerus Italicus*, which is simple tripudic contrast in dipodic form. The literary evolution of the tripudic dipody is the Versus Saturnius, which arose as a stichic contrast of tripudic dipodies. The tripudic verse-beat dominated Latin rhythm until the native ear of the people set aside the classical

| | | |

artificiality of the O- and procatalectic thesis (A-O-A-G, A-A-G): Terentius rhythmis scribit comoedias vel Plautus (*Explanat. in Donat.*, Keil IV. 533) is as literally true as the sinister remark of our snobbish autocrat of the Augustan breakfast-table:

Sed in longum tamen aevom
Manserunt hodieque manent vestigia ruris.

The Hellenic verse-beat could conquer only by thoroughgoing conformity to the rhythm of the Italico-Keltic tripudium. Such a movement could only originate in the unsophisticated popular ear, to which Caesius Bassus and his Neronian guild make their fundamental appeal.

The bifurcation of Saturnian doctrine which is implied in the statement of Charisius, '*sunt item Saturnii quinum et senum denum pedum, in quibus similiter novum genus pedum est et ipsum ametron, de quibus nihil praecipitur eo quod non est artis,*' is traceable also in Diomedes,

who besides recording the pseudo-quantitative imposture of Caesius Bassus reveals to us in terms of hellenizing orthodoxy the fundamental aspects of the ancestral tripudium (*Sacred Tripudium*, §16 and §18): Keil I. 512: Saturnium in honorem dei Naevius invenit (Shades of Naevius!) addita una syllaba ad iambicum versum sic:

Summas opes qui regum regias refregit.

Huic si demas ultimam syllabam, erit iambus, de quo saepe memoratum est.

Thus at last the fraud of Bassus has been isolated as the mere creation of Naevius, and posterity is left with the previous question unsolved.

V. Tripudic Tradition.—Before taking leave of the literary Saturnian in Italic hands, and passing to its Irish-Gaelic twin sister, a thousand years later in evidence, let us take a cursory survey of the astounding historical process, which accomplished the complete hellenization and stultification of Italico-Keltic and modern accentual and rhythmic theory, without however bating one jot or one tittle of tripudic law and gospel in Italico-Keltic and modern accentual and rhythmic practice.

The hellenizing agitation in scientific and artistic theory is already sharply pointed in the attitude of the last great exponent of the old order, Naevius, and the first great prophet of the new, Ennius. Naevius' dying protest is evidently leveled against theoretic innovations so radical as to involve the tenderest interests of the divine Muses of Latium:

Immortales mortales si foret fas flere,
Flerent divae Camenae Naevium poetam:
Itaque postquam est Orchi traditus thesauro,
Obliti sunt Romae loquier lingua Latina.

Naevius, like his predecessors, as well as Plautus and Terence who followed him, had freely admitted the quantitative verse-beat of Hellas as a refinement upon the tripudic, but not like Ennius in open conflict therewith.

On the other hand, it is contempt for these sacred interests, and a new hierarchy in art, which Ennius heralds as the order of the dawning day of classicism:

Annales 214,

Scripsere alii rem
Versibus quos olim Fauni vatesque canebant,
Cum neque Musarum scopulos quisquam superarat,
Doctè nec dicti studiosus quisquam erat ante hunc.

And the achievement of Ennius was the stultification of classic rhythmic art in its very bud,—the setting up of the quantitative verse-beat in theoretic and artificial independence of the natural and inescapable verse-beat of the tripudium:

Annales 195,

$\bar{\text{I}} \quad \bar{\text{I}} \quad - \quad \bar{\text{I}} \quad \bar{\text{I}} \quad | \quad \bar{\text{I}} \quad \bar{\text{I}} \quad || \quad \bar{\text{I}} \quad \bar{\text{I}} \quad \cup \quad \cup \quad | \quad \bar{\text{I}} \quad \bar{\text{I}}$
 Non cauponantes bellum sed belligerantes
 $\text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \quad \text{I}$
 A - A - O - A - G | A - G || A - A - O - O | A - G

Thus the freedom of the quantitative thesis is asserted against the tripudic thesis by allowing the zero tone to function as quantitative thesis. In this way classic rhythm became a house divided against itself, in which either the tripudic verse-beat or the quantitative verse-beat must go to the wall. Nature of course decided the ultimate issue. But meanwhile hellenizing snobbery decided to remake nature and abandon tripudic accent and rhythm. And the only result was to emphasize both in contrast with the artificiality of the quantitative ictus, and to perpetuate the tripudic consciousness to the last gasp of the epic tradition.

Thus with Ennius the sacred rights of the Latin *Camenae* have been invaded; the quantitative verse-beat is allowed to conflict freely with the tripudic, and the logical issue is the reinterpretation of the tripudic word-foot as a quantitative word-foot. The old word *numerus*, or stress-group, which expressed the essence of tripudic doctrine must now take on the new meaning of *metrum*, while the vague term *rhythmus* will hide all the sins of the old unhellenized tripudium. Thus *rhythmus* becomes the raw material of verse, to which *metrum* must apply the line and rule of the *docte dictum*: Diomedes, Keil I. 513: Varro dicit inter rhythmum, qui Latine numerus vocatur, et metrum hoc interesse quod inter materiam et regulam. It is the natural rhythm

of Latin speech, and when so modulated as to suggest the Greek verse beat it is *rhythmus doctus*, when pure and simple tripudic rhythm it is *rhythmus rusticus*. The average hexameter requires as its frame-work a *rhythmus* longer than the average Saturnian: hence Ennius christens his hexameter as *versus longus*; Cicero, *De Legibus* II. 27. 68: Extrui autem vetat sepulchrum altius quam quod quinque homines quinque diebus absolverint, nec e lapide excitari plus nec imponi quam quod capiat laudem mortui, incisam ne plus quattuor herois versibus, quos 'longos' appellat Ennius.

But it was not enough that tripudic rhythmic theory should be glossed over with a quantitative veneer: tripudic accentual truth must also be reinterpreted in terms of Greek musical theory. And above all things we must stop talking about the initial accent of tripudic truth, if we are ever to be civilized; Cicero, *Orator* XVII. 55: Quo modo autem dicatur, id est in duobus, in agendo et in eloquendo. est enim actio quasi corporis quaedam eloquentia, cum constet e voce atque motu. vocis mutationes totidem sunt quot animorum, qui maxime voce commoventur. itaque ille perfectus quem iam dudum nostra indicat oratio, utcumque se adfectum videri et animum audientis moveri volet, ita certum vocis admovebit sonum; de quo plura dicerem, si hoc praecipendi tempus esset aut si tu hoc quaereres; dicerem etiam de gestu, cum quo iunctus est voltus; quibus omnibus dici vix potest quantum intersit quem ad modum utatur orator. nam et infantes actionis dignitate eloquentiae saepe fructum tulerunt et diserti deformitate agendi multi infantes putati sunt, ut iam non sine causa Demosthenes tribuerit et primas et secundas et tertias actioni: si enim eloquentia nulla sine hac, haec autem sine eloquentia tanta est, certe plurimum in dicendo potest. volet igitur ille, qui eloquentiae principatum petet, et contenta voce atrociter dicere et summissa leniter et inclinata videri gravis et inflexa miserabilis; mira est enim quaedam natura vocis, cuius quidem e tribus omnino sonis, inflexo, acuto, gravi, tanta sit et tam suavis varietas perfecta in cantibus. est autem etiam in dicendo quidam cantus obscurior, non hic e Phrygia et Caria rhetorum epilagus paene canticum, sed ille, quem significat Demosthenes et Aeschines, cum alter alteri obicit vocis flexiones; dicit plura etiam Demosthenes illumque saepe dicit voce dulci et clara fuisse. in quo illud etiam notandum mihi videtur ad studium persequendae suavitatis in vocibus: ipsa enim natura, quasi modularetur hominum orationem, in omni verbo posuit

acutam vocem nec una plus nec a postrema syllaba citra tertiam; quo magis naturam ducem ad aurium voluptatem sequatur industria.

That this is a new fad of Greek musical theory, and not in any way a substitute for the stern realities of tripudic truth, is clear from the wholly alien tone of Nigidius Figulus, when discussing the homely facts of tripudic experience. Gellius XIII. 26: P. Nigidii verba sunt ex commentariorum grammaticorum vicesimo quarto, hominis in disciplinis doctrinarum omnium praecellentis: Deinde, inquit, voculatio qui poterit servari, si non sciemus in nominibus, ut *Valeri*, utrum interrogandi sint an vocandi? Nam interrogandi secunda syllaba superiore tonost quam prima, deinde novissima deicitur; at in casu vocandi summo tonost prima, deinde gradatim descendunt. Sic quidem Nigidius dici praecipit.

That Cicero knew very well that his great law of nature was a very thin piece of theorizing when confronted with the facts of tripudic experience, and that it had its source in the cultural 'benevolence' of hellenizing propagandism, his private correspondence has allowed to leak out: Cicero, *Ad Atticum* XII. 6. 2: Venio ad Tyrannionem. ain tu? verum hoc fuit? sine me? at ego quotiens cum essem otiosus, sine te tamen nolui. quomodo ergo hoc lues? uno scilicet, si mihi librum miseris, quod ut facias etiam atque etiam rogo. etsi me non magis liber ipse delectabit, quam tua admiratio delectavit. amo enim πάντα φιλόδημον teque istam tam tenuem θεωρίαν tam valde admiratum esse gaudeo. etsi tua quidem sunt eiusmodi omnia: scire enim vis quo uno animus alitur. sed quaeso quid ex ista acuta et gravi refertur ad τέλος?

In Tyrannio Amisenus, then, we must recognize the Caesius Bassus of hellenizing accentual theory, and in his μέση προσῳδία the *pollex honestus*, with which he conjured away in theory the initial accent of the tripudic word-foot. Let us follow the phonetic metaphysics, with which Tyrannio won over the honest but gullible Varro: [Sergius], *In Donatum*, Keil IV. 529: Quot ergo sint prosodiae dicendum est. quae res eo maiore cum cura tractanda est, quod nostra ratio ab opinione iam inveterata et omnium ferme animis adfixa discrepat. Our commentator apologizes to the men of his generation for the strange and ancient theory he is about to outline from the pages of Varro. Athenodorus duas esse prosodias putavit, unam inferiorem, alteram superiorem; flexam autem (nam ita nostra lingua περισπωμένην vocavimus) nihil aliud esse quam has duas in una syllaba. Here we have the good

old original Greek doctrine, to which Latin hellenizing theory through all its labored affectations irresistibly gravitated. Dionysius autem, Aristarchi discipulus, cognomento Thrax, domo Alexandrius, qui Rhodi docuit, lyricorum poetarum longe studiosissimus, tres tradidit, quibus nunc omnes utuntur, βαρεῖαν ὀξεῖαν περισπωμένην. Tyrannio vero Amisenus, quem Lucullus Mithridatico bello captum Lucio Murenæ concessit, a quo ille libertate simul et civitate donatus est, quattuor scribit esse prosodias, βαρεῖαν μέσην ὀξεῖαν et περισπωμένην. atqui memoriae proditum est hunc ante alios fuisse pronuntiatione potiore, quod nequaquam assequi potuisset nisi tenore singularum vocum diligentissime perquisito. in eadem opinione et Varro fuit, qui in leges suas redigit accentus, ductus scientia et doctrina eius, qua omnibus a se propositis evidentissimas affert probationes, ut id quoque pro media prosodia facit dicendo ipsam naturam nihil facere totum, ubi non sit medium; ut enim inter rudem et eruditum, inter calidum et frigidum, amarum et dulcem, longum et brevem est quiddam medium, quod neutrum est, sic inter imam summamque vocem esse mediam, ibique quam quaerimus prosodiam. Here then we have a *neutrum* in tone, which is neither *acuta* nor *gravis*: accordingly, in the tripudic word-foot A-O-A-O-G we can dispose of the O-monotones as *neutrum*. But how now can we get rid of the initial A? The answer is plain: define this neutral *media* as an accentualsliding-scale, which may as occasion requires appear rather as acute than as grave (eamque acutam plerumque esse potius quam gravem), and the wretched job is done. Let us follow this musical sophistry in detail:

Neminem musicum esse, qui mediam vocem in cantu ignoraverit, nec quemquam potuisse dicere in sono chordarum aut bucinarum aut voce cantantium μέσην esse, si non in omni vocis natura esset medium, minimeque mirum ut in hanc multorum sensus non animadvertat, cum in illa, quae in cithara aut tibia aliquanto uberior est, saepe tamen non sentiat meatum. praeterea minus reliquis notam, primum quod ea sit principium aliarum, ut μέση in musica est initium cantionis, et omnium rerum initia semper obscura sint. How plausible therefore that the μέση in speech should be characteristically the initial accent!

Deinde quod omne medium in angustis non videatur, ut punctum in quamvis magno orbe, quod vocant κέντρον. nullum esse corpus, ubi non sit medium, et omnem vocem corpus esse; omnem igitur vocem

medium habere. quod enim fuit deorsum prius in medium succedere, quam evolet sursum, et quod sursum est ante eodem venire quam deorsum, quare utriusque compitum medium esse. et multa praeterea latius in eam rem disputata profert, quae nunc nobis longum est iterare. There was need of considerable argumentation to do away with the objectionable accent.

Scire enim oportet rationis huius recens non esse commentum, sed omnium qui ante Varronem et Tyrannionem de prosodia aliquid reliquerunt plurimos et clarissimos quoque mediae huius fecisse mentionem, quos omnes sibi fuisse auctores Varro commemorat, grammaticos Glaucum Samium et Hermocraten Iasium: item philosophum Theophrastum peripateticum, cui divina facundia nomen adscivit, nec non eiusdem sectae Athenodorum, summi acuminis virum, qui quandam prosodiam *μονότονον* appellat, quae videtur non alia esse quam media, licet diverso vocabulo. Let us see then what the implication of this Hellenizing equation will be:

μέση προσωδία = *μονότονος* = Greek unaccented tones = Latin initial A in the bi-accentual tripudium = Latin O = Latin G.

Thus the middle has swallowed up the extremes, or, if you please, the tail the entire dog.

Nec desunt qui prosodias plures esse quam quattuor putaverint, ut Glaucus Samius, a quo sex prosodiae propositae sunt sub hisce nominibus: *ἀνειμένη, μέση, ἐπιτεταμένη, κεκλασμένη, ἀνακλωμένη, ἀντανεκλωμένη*. sed hic quoque non dissentit a nobis, nam cuivis ex ipsis nominibus intellectu proclive est tres primas esse simplices et non alias quam *βαρέϊαν μέσσην ὀξεϊαν*, postremos autem tres duplices et quasi species unius flexae, quae est genere una. hanc enim flecti non uno modo omnes putaverunt: Eratosthenes ex parte priora acuta in gravem posteriorem, Theodorus autem aliquando etiam ex gravi in acutiorem escendere. ceterum Varro in utramque partem moveri arbitratur, neque hoc facile fieri sine media, *eamque acutam plerumque esse potius quam gravem*, quod ea propior utramque est quam illa superior et inferior inter se. This motivation of Varro's assertion is a sleepy addition of our commentator, who makes very little out of the whole discussion, and consequently does not see that the legitimacy of Varro's postulate follows from the definition of the *media* as a tonic sliding-scale. Hence his charitable attitude to others like himself, and hence the serenity with which in his ignorance he surrenders the whole contention:

Sed hoc de media prosodia satis, quo quis sciat esse quaerendam. ceterum qui hanc ignorant, quia sola noverunt quae in scholis studuerunt, non sunt culpandi. sed nec magistros, qui tres solas demonstrant, erroris arguerim, si modo hoc docendi causa faciunt, cum ipsos quarta non lateat: tres prosodias in usu esse scire oportet; media autem, quae inter duas quasi limes est, *quod gravioris quam acutioris similior est, in inferioris potius quam superioris numerum relegatur. in hoc enim fere doctissimorum consensus est, acutam plus una in verbo esse non posse, graves esse complures.* The old lie has become an article of axiomatic faith, and hence our commentator does not see that Varro was face to face with the tripudic condition A-O-A-O-G, and not with the later fiction O-O-A-O-G, or in reality and worse still, O-O-A-O-O or G-G-A-G-G, which is what it all came to. Accordingly, after having unconsciously set forth to view the whole process of the taking off of tripudic truth, he proceeds to reaffirm and hand on the Hellenizing fiction that ousted it. And the heart of that fiction is: Down with all mention of the tripudium with its barbarous initial accent.

This then is the *tenuis θεωρία* that φιλόδημος Tyrannion doled out to his admiring auditors in Rome, while endowing Latin speech with a ready-made musical accent, and providing Roman pedantry with a new body of doctrine, *quo uno animus alitur.* The sequel gives us a sample of this spiritual pabulum: Prosodiam ibi esse dicimus, ubi aut sursum est aut deorsum. quae demissior est a pluribus βαρέα appellatur Graece, Latine vero gravis, ideo quod deorsum est in sede scilicet ponderum graviorum. at eam quae sursum est Glaucus ἐπιτεταμένην, item alius aliter, sed nemo adhuc levem vocavit, quamvis id erat gravi contrarium; verum ea nomen obtinet ὀξείαν, Latine acuta, ideo quod tenuis et omne acutum tenue. inter has est μέση, Latine media, quia limes est, per quem duae supra dictae ultro citroque commeant. quartae illi, quia ceteris perplexior est, plura sunt vocabula. Ammonius Alexandrius, qui Aristarchi scholae successit, ὀξύβαρον vocat, Ephorus autem Cymaeus περισπασιν, Dionysius Olympius διτονον, Hermocrates Iasius σύμπλεκτον, Epicharmus Syracusius κεκλασμένην; verum ea nunc ab omnibus περισπωμένη Graece vocatur, apud nos flexa, quoniam primo erecta rursus in gravem flectitur. acuta exilior et brevior et omni modo minor est quam gravis, ut est facile ex musica cognoscere, cuius imago prosodia. nam et in cithara omnique psalterio quo quaeque chorda acutior, eo

exilior, et tibia tanto est voce acutiore, quanto cavo angustiore, adeo ut corniculo aut bamborio addito gravior reddatur, quod crassior exit in aera. brevitatem quoque acutae vocis in isdem organis animadvertere licebit, si quidem pulsu chordarum citius acuta transvolat, gravis autem diutius auribus inmoratur. etiam ipsae chordae quae crassius sonant longiores videntur, quia laxius tenduntur; item in fistula duo calami brevissimi qui acutissimae vocis: tibiae quoque acutiores quae breviores, et his foramina quam sunt ori proxima et brevioris aeris motum persentiscunt, tam vocem reddunt acutam. sic in loquentium legentiumque voce, ubi sunt prosodiae velut quaedam stamina, acuta tenuior est quam gravis et brevis adeo, ut non longius quam per unam syllabam, quin immo per unum tempus protrahatur; cum gravis, quo uberior et tardior est, diutius in verbo moretur et iunctim quamvis in multis syllabis residat. quocirca graves numero sunt plures, pauciores acutae, flexae rarissimae. Thus tripudic truth is turned topsy-turvy: the acute accent must never be considered as invading two syllables, nor the grave stress as confined to the last.

Acutae nota est virgula a sinistra parte dextrorsum sublime fastigata /; gravis autem notatur simili virgula in eandem partem depresso fastigio \. quae notae demonstrant omnem acutam vocem sursum esse et gravem deorsum. ipsum etiam musicorum docetur diagrammate, in quo tropi pro acumine vocum superiores scribuntur, denique summus hyperlydius, quia acutissimus, infimus hypodorius, quo nullus est gravior. flexa autem prosodia, quod duplex est et ex acuta gravi-que ficta, notam habet nomini potestatique respondentem: nam a sinistro cum surgens arduo festigio et sursum molli curvatura dextroversum flexa praecipiti clivo deprimitur et speciem pronae litterae C efficit C, priorem acutam et posteriorem gravem sibi inesse significat. mediae vero, cuius nunc usus non habetur, notam non ponimus, quia neque a maioribus accepimus neque fingere possumus.

Tripudic accentual order is fixed: A-O-A-O-G. Hence the new doctrine must take special account of that: Ordo in accentibus non attenditur, verum varie nunc gravem, nunc acutum, nonnumquam flexum primo loco poni non dubium recipit; non tamen setius est aliquis prior natura quam alius, non secus atque in litteris evenit. Away therefore with *horridus ille pes Saturnius*!

And finally, the aim of this musical theory of accent is to provide a theoretic basis for a thoroughgoing quantitative rhythm like the Greek,

and thus to do away with the native tripudic rhythm of accent altogether. Hence the antagonism between the *metrici* and the *rhythmic*, which resulted, as it could only result, in the maintenance of the tripudic ground-work and the adoption of the quantitative dress: Nobis de accentu dicturis non longitudo tractanda est verum altitudo, quae tamen liquido cognosci non potest, nisi longitudinis quoque ratio habeatur. in eius enim aliqua parte esse debet id quod altissimum est. denique, cum verbum enuntietur, aliqua in eo syllaba necesse est summum illud vocis fastigium possideat; sed quae potissimum sit ea, monstrari non potest nisi per temporum numerum, qui proprie longitudinis est. Here we have pure tripudic doctrine: the special accentual syllable can only be pointed out through the counting of the time-beats, *per temporum numerum*; in the tripudic word-foot A-A-G, the first time-beat or *tempus* is the initial accent, the second is the penultimate accent, and the third is the final grave stress; the *numerus* is the stress-group, or number of time-beats, in the tripudic measure, or *modus*.

Quapropter, etsi metricis videtur *ad rhythmicos solos pertinere temporum dinumerare intervalla*, tamen, quia titulus propositi utramque flagitat cogitationem, ne quid quod ad discendos accentus pertinet deesse videatur, de verbi longitudine dicendum est, ea sola attingentes, quae operi necessaria videbuntur. Accordingly, the *metrici* hold that it is no concern of theirs to count off exactly (in pairs of stress contrasts) the tripudic measures (temporum intervalla, time-beat intervals): such pairing off of stresses or stress-complexes is the business of tripudic rhythm, not of Greek quantitative metric. Here, then, we have the bold proposition on the part of the hellenizing *metrici* to adopt Greek quantitative metric absolutely, and to renounce all allegiance to the native rhythm of stress contrast, the essence of which was an exact counting off of the tripudic time-beats (temporum dinumerare intervalla). In a word, the doctrine of this hellenomania is: Metrum sine rhythmo esse potest,—the new quantitative metric shall be independent of the native tripudic rhythm of Latin speech, and not like that of Plautus and Terence a quantitative metric upon a tripudic ground-work: *Terentius rhythmis scribit comoedias vel Plautus*; cf. Keil IV. 533. 25.

But nature sets bounds to artificiality, and the tone of compromise is apparent in the very propaganda: Longitudo verborum duabus in rebus est, tempore et syllabis. tempus ad rhythmicos pertinet, syllabae ad metricos. inter rhythmicos et metricos dissensio nonnulla est, quod

rhythmici in versu longitudine vocis tempora metiuntur, et huius mensurae modulum faciunt tempus brevissimum, in quo cum quae syllaba enuntiata sit brevem vocari. Here we have a palpable confusion of phonetic phenomena; Varro's statement is nothing but the quantitative masquerade of the tripudic principle of stress contrast, and if it is to have scientific point should really be: rhythmici in versu *crassitudine* vocis tempora metiuntur, et huius mensurae modulum faciunt *tempus tenue* (*temps faible*), in quo cum quae syllaba enuntiata sit *tenuem* vocari. This ambiguity in the meaning of *tempus*, now as time-beat with the *rhythmici*, now as time-length with the *metrici*, is but the conceptual result of the scientific confusion of strength of tone with duration of tone: in tripudic accentual rhythm it is strength of tone that gives the rhythmopoeic thesis-beat and arsis-beat, *temps fort* and *temps faible* in French music, and not duration of utterance, whereas in Greek quantitative rhythm it is duration of utterance that marks the rhythmopoeic thesis-beat and arsis-beat, and not strength of tone. By the aid of this *vox aequivoca* hellenizing theory was enabled to reinterpret, both for the rhythm of prose and for the rhythm of poetry, tripudic *tempora* or accentual time-beats as metrical *tempora* or quantitative time-beats, and consequently tripudic *compositio verborum* or accentual rhythm as metrical *compositio pedum* or quantitative rhythm.

Metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur, tempus autem brevissimum intellegi quod enuntiationem brevissimae syllabae cohaerens adaequaverit. itaque *rhythmici* temporibus syllabas, *metrici* tempora syllabis finiunt. In this last sentence we have a pointed illustration of the conceptual equivocation in the use of *tempora*: 'and so the *rhythmici* define syllables by accentual time-beats, the *metrici* define quantitative time-beats by syllables,'—the *tempora* of the *rhythmici* are the *temps fort* (*tempus crassum*) and *temps faible* (*tempus tenue*) of stress rhythm, the *tempora* of the *metrici* the *tempus longum* and *tempus breve* of quantitative metric.

But these differences of definition are unimportant, provided only for purposes of theoretic study (*discendi causa*) the quantitative terminology be accepted: Neque enim refert, tempus in syllaba esse, an in tempore syllabam dicamus, dum modo discendi causa concessum est eam moram, qua brevis syllaba dicitur, unum et brevissimum tempus vocare; qua vero longa profertur, duo tempora appellare, ipsa cogit natura cum

loquimur. brevem *μινόχρονον*, longum *διχρονον* appellamus. duo enim longa syllaba habet tempora, positionis et naturae; brevis naturae habet tantummodo.

That Varro recognized an element in Latin accent for which he could only find an analogy in the Greek smooth and rough breathing, but which was in reality its fundamental element of stress, and entirely alien to unlatinized Greek, is indicated in his placing *crassitudo* in Latin accent on equal footing with its other two elements of *longitudo* and *altitudo*, Keil IV. 525: In accentu materia locus et natura prosodiae brevissime comprehensa sunt. nam materia esse ostenditur vox, et ea quidem qua verba possunt sonare, id est scriptilis; locus autem syllaba, quoniam haec propria verbi pars est, quae recipit accentum. natura vero prosodiae in eo est quod aut sursum est aut deorsum: nam in vocis altitudine omnino spectatur, adeo ut, si omnes syllabae pari fastigio vocis enuntientur, prosodia sit nulla. scire autem oportet vocem, sicut omne corpus, tris habere distantias, longitudinem, altitudinem, crassitudinem. longitudinem tempore ac syllabis metimur: nam et quantum temporis enuntiandis verbis teratur, et quanto numero modoque syllabarum unum quodque sit verbum, plurimum refert. Here, then, as elsewhere the quantitative convention is to be regarded as the all-important thing.

Altitudinem discernit accentus, cum pars verbi aut in grave deprimitur aut sublimatur in acutum. crassitudo autem in spiritu est, unde etiam Graeci aspirationem appellant *δασείαν* et *ψιλήν*: nam omnes voces aut aspirando facimus pinguiore, aut sine aspiratu pronuntiando tenuiores. Accordingly, we may outline the scientific import of hellenizing procedure with regard to the tripudic word-foot A-O-A-O-G: the three elements of *longitudo*, *altitudo*, and *crassitudo* are present in each syllabic utterance; the stress element of *crassitudo* is considered as reaching the acute tone only in the penultimate stress; consequently the other four syllables, as falling by hypothesis below the acute level, become *mediae* or *graves*, and we have a Greek musical accent in place of a Latin accent of stress gradation (Ictuum descensio), and the way is theoretically clear for the adoption of a thoroughgoing Greek quantitative verse-beat, which shall have no more concern with tripudic rhythm than does Greek itself.

Accordingly, Cicero, having proclaimed the new doctrine of the single musical accent as an inviolable law of nature, proceeds to deck out the native tripudic rhythm of artistic Latin prose with the false-face of Greek

quantitative rhythm. This becomes quite easy, if we substitute in our hellenizing theory the idea of word-foot in place of verse-foot, which alone, of course, is contemplated in the true quantitative doctrine. The paeon, for example, as a Latin word-foot furnishes in every phase the most perfect tripudic type, and one which is therefore rhythmical in every possible connection:

$$\begin{aligned} \downarrow \cup \downarrow \cup &= A-A-G \\ \downarrow \downarrow \cup \cup &= A-A-O-G \\ \cup \downarrow \downarrow \cup &= A-A-G \\ \downarrow \cup \downarrow \downarrow &= A-A-G \end{aligned}$$

Consequently, Cicero exploits with favor Aristotle's doctrine of the *παιάν*, *Rhet.* III. 8. 4: Τῶν δὲ ῥυθμῶν ὁ μὲν ἡρῶς σεμνὸς καὶ λεκτικῆς ἀρμονίας δεόμενος, ὁ δ' ἱαμβὸς αὐτὴ ἐστὶν ἡ λέξις ἡ τῶν πολλῶν· διὸ μάλιστα πάντων τῶν μέτρων ἱαμβεῖα φθέγγονται λέγοντες. δεῖ δὲ σεμνότητα γενέσθαι καὶ ἐκστῆσαι. ὁ δὲ τροχαῖος κορδακικώτερος· δηλοῖ δὲ τὰ τετράμετρα· ἐστὶ γὰρ τροχερός ὁ ῥυθμὸς τὰ τετράμετρα. λείπεται δὲ παιάν, ᾧ ἐχρῶντο μὲν ἀπὸ Θρασυμάχου ἀρξάμενοι, οὐκ εἶχον δὲ λέγειν τίς ἦν. ἐστὶ δὲ τρίτος ὁ παιάν καὶ ἐχόμενος τῶν εἰρημένων· τρία γὰρ πρὸς δύο ἐστίν, ἐκείνων δὲ ὁ μὲν ἓν πρὸς ἓν, ὁ δὲ δύο πρὸς ἓν· ἔχεται δὲ τῶν λόγων τούτων ὁ ἡμιόλιος· οὗτος δ' ἐστὶν ὁ παιάν· οἱ μὲν οὖν ἄλλοι διὰ τε τὰ εἰρημένα ἀφετέοι καὶ διότι μετρικοί· ὁ δὲ παιάν ληπτέος· ἀπὸ μόνου γὰρ οὐκ ἐστὶ μέτρον τῶν ῥηθέντων ῥυθμῶν, ὥστε μάλιστα λανθάνειν. With this compare Cicero, *Orator*, 56. 191: Sequitur ergo, ut qui maxime cadant in orationem aptam numeri videndum sit; sunt enim qui iambicum putent, quod sit orationi simillimum; qua de causa fieri, ut is potissimum propter similitudinem veritatis adhibeatur in fabulis, quod ille dactylicus numerus hexametrorum magniloquentiae sit adcommodatior; Ephorus autem, levis ipse orator, sed profectus ex optima disciplina, paeana sequitur aut dactylum, fugit autem spondeum et trochaeum; quod enim paeon habeat tris brevis, dactylus autem duas, brevitatem et celeritatem syllabarum labi putat verba proclivius, contraque accidere in spondeo et trochaeo: quod alter e longis constet, alter e brevibus, fieri alteram nimis incitatam, alteram nimis tardam orationem, neutram temperatam; sed et illi priores errant et Ephorus in culpa est: nam et qui paeana praetereunt, non vident mollissimum a se numerum eundemque amplissimum praeteriri, quod longe Aristoteli videtur secus, qui iudicat heroum numerum grandiolem quam desideret

soluta oratio, iambum autem nimis e vulgari esse sermone; ita neque humilem et abiectam orationem nec nimis altam et exaggeratam probat, plenam tamen eam vult esse gravitatis, ut eos qui audient ad maiorem admirationem possit traducere; trochaeum autem, qui est eodem spatio quo choreus, cordacem appellat, quia contractio et brevitās dignitatem non habeat; ita paeana probat eoque ait uti omnis, sed ipsos non sentire, cum utantur; esse autem tertium ac medium inter illos, et ita factos eos pedes esse, ut in eis singulis modus insit aut sesquipleus aut duplex aut par: itaque illi, de quibus ante dixi, tantum modo commoditatis habuerunt rationem nullam dignitatis; iambus enim et dactylus in versum cadunt maxime, itaque ut versum fugimus in oratione, sic hi sunt evitandi continuati pedes; aliud enim quiddam est oratio nec quicquam inimicus quam illa versibus; paeana autem minime est aptus ad versum; quo libentius eum recepit oratio. Ephorus vero ne spondeum quidem, quem fugit, intellegit esse aequalem dactylo, quem probat; syllabis enim metiendos pedes, non intervallis existimat; quod idem facit in trochaeo, qui temporibus et intervallis est par iambo, sed eo vitiosius in oratione, si ponatur extremus, quod verba melius in syllabas longiores cadunt. atque haec, quae sunt apud Aristotelem, eadem a Theophrasto Theodecteque de paeane dicuntur. *ego autem sentio omnis in oratione esse quasi permixtos et confusos pedes*; nec enim effugere possemus animadversionem, si semper eisdem uteremur, quia nec numerosa esse, ut poema, neque extra numerum, ut sermo vulgi, esse debet oratio: alterum nimis est vinctum, ut de industria factum appareat, alterum nimis dissolutum, ut pervagatum ac vulgare videatur; ut ab altero non delectere, alterum oderis: *sic igitur ut supra dixi, permixta et temperata numeris nec dissoluta nec tota numerosa, paeane maxime, quoniam optimus auctor ita censet, sed reliquis etiam numeris, quos ille praeterit, temperata*. Here then we have a definition of quantitative rhythm in Latin prose, which is sufficiently general to include the quantitative freedom of the tripudium. Henceforth, therefore, tripudic prose rhythm or *compositio verborum* may masquerade freely as quantitative prose rhythm or *compositio pedum*, and hellenizing orthodoxy may disport itself in such lucubrations as Ps. Bassus, Keil VI. 307 ff. *Breviatio Pedum* and *De Compositionibus*, Rufinus, Keil VI. 565 ff. *De Compositione et de Metris Oratorum*, and modern metrical *Clauselgesetze*; cf. E. Müller (*De Numero Ciceroniano*, Berlin 1886), Norden (*Kunstprosa*, Anhang), Wolff (*De Clausulis Ciceronianis*, Jahrb. f. Philol. Supplem. xxvi), Zielinski (*Das Clauselgesetz in Ciceros Reden*, Leipzig 1904), Lanrand (*Etudes sur le style des discours de Cicéron*, Paris 1907).

Thus while Ennius, with his artificial Greek verse-beat in affected conflict with tripudic rhythm, successfully stultified classic practice, Cicero, with his hellenizing pragmatism, successfully stultified classic theory, nor could all the accentual and rhythmical theorizing of a Tyrannio, a Varro, or a Cicero himself, avail to transcend the dualism in art which the innovation of Ennius had inaugurated. The limit of possible artificiality was reached in the use of the tripudic rhythm with a free quantitative verse-beat, and Ennius remained the recognized father of the classic Muse:

Lucretius, I. 117,

Ennius ut noster cecinit qui primus amoenò
Detulit ex Helicone perenni fronde coronam,
Per gentes Italas hominum quae clara clueret.

How far short the classic guild remained of their Utopian ideal of complete emancipation from the tripudium, may be read between the lines of the autocrat of Augustan art:

Horace, *Epist.* II. 1.156,

Graecia capta ferum victorem cepit et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius et grave virus
Munditiae pepulere; sed in longum tamen aevom
Manserunt hodieque manent vestigia ruris.

Defluxit means *flowed on*, not *flowed away*: it expresses an evolution, not a cessation.

The Saturnian verse had assumed a quantitative movement, whose orderly graces had driven into the background the old tripudic poison; but the tripudic footprints had abided through the ages and they still remained.

But the ribald rhythms of Caesar's soldiery had already sounded the knell alike to the artificiality of classic practice, which affected to unite in mutual independence a rhythm of accent and a rhythm of structure, and to the absurdity of classic theory, which coquetted with the dream of replacing a stress accent and its corresponding rhythm with a musical accent and a rhythm of quantity: Suetonius, *De Iulio* 49: Gallico denique triumpho milites eius inter cetera carmina, qualia currum prosequentes ioculariter canunt, etiā illud vulgatissimum pronuntiaverunt,

$\begin{array}{cccccccccccccccc} \text{G} & \text{a} & \text{l} & \text{l} & \text{i} & \text{a} & \text{s} & \text{C} & \text{a} & \text{e} & \text{s} & \text{a} & \text{r} & \text{s} & \text{u} & \text{b} & \text{e} & \text{g} & \text{i} & \text{t}, & \text{N} & \text{i} & \text{c} & \text{o} & \text{m} & \text{e} & \text{d} & \text{e} & \text{s} & \text{C} & \text{a} & \text{e} & \text{s} & \text{a} & \text{r} & \text{e} & \text{m}: \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{O} & - & \text{G} & & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G}^\circ & || & \text{A} & - & \text{O} & - & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$
 $\begin{array}{cccccccccccccccc} \text{E} & \text{c} & \text{c} & \text{e} & \text{C} & \text{a} & \text{e} & \text{s} & \text{a} & \text{r} & \text{n} & \text{u} & \text{n} & \text{c} & \text{t} & \text{r} & \text{i} & \text{u} & \text{m} & \text{p} & \text{h} & \text{a} & \text{t} & \text{q} & \text{u} & \text{i} & \text{s} & \text{u} & \text{b} & \text{e} & \text{g} & \text{i} & \text{t} & \text{G} & \text{a} & \text{l} & \text{l} & \text{i} & \text{a} & \text{s}, \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{G} & & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & \text{A} & - & \text{G} & || & \text{A} & - & \text{A} & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$
 $\begin{array}{cccccccccccccccc} \text{N} & \text{i} & \text{c} & \text{o} & \text{m} & \text{e} & \text{d} & \text{e} & \text{s} & \text{n} & \text{o} & \text{n} & \text{t} & \text{r} & \text{i} & \text{u} & \text{m} & \text{p} & \text{h} & \text{a} & \text{t} & \text{q} & \text{u} & \text{i} & \text{s} & \text{u} & \text{b} & \text{e} & \text{g} & \text{i} & \text{t} & \text{C} & \text{a} & \text{e} & \text{s} & \text{a} & \text{r} & \text{e} & \text{m}. \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{O} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & \text{A} & - & \text{G} & || & \text{A} & - & \text{A} & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$

Ibid. 51: Ne provincialibus quidem matrimoniis abstinuisse vel hoc disticho apparet iactato aequae a militibus per Gallicum triumphum,

$\begin{array}{cccccccccccccccc} \text{U} & \text{r} & \text{b} & \text{a} & \text{n} & \text{i} & \text{s} & \text{s} & \text{e} & \text{r} & \text{v} & \text{a} & \text{t} & \text{e} & \text{u} & \text{x} & \text{o} & \text{r} & \text{e} & \text{s}, & \text{m} & \text{o} & \text{e} & \text{c} & \text{h} & \text{u} & \text{m} & \text{c} & \text{a} & \text{l} & \text{v} & \text{o} & \text{m} & \text{a} & \text{d} & \text{d} & \text{u} & \text{c} & \text{i} & \text{m} & \text{u} & \text{s}, \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{A} & - & \text{G} & \text{A} & - & \text{A} & | & \text{A} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & \text{A} & - & \text{A} & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & \text{u} & \text{r} & \text{u} & \text{m} & \text{i} & \text{n} & \text{G} & \text{a} & \text{l} & \text{l} & \text{i} & \text{a} & \text{e} & \text{f} & \text{f} & \text{u} & \text{i} & \text{s} & \text{i}, & \text{h} & \text{i} & \text{c} & \text{s} & \text{u} & \text{m} & \text{p} & \text{s} & \text{i} & \text{s} & \text{i} & \text{m} & \text{u} & \text{t} & \text{u} & \text{o} & \text{m}. \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{G} & & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{O} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{A} & & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$

Ibid. 80: Peregrinis in senatum allectis, libellus propositus est: 'Bonum factum: ne quis senatori novo curiam monstrare velit!' et illa volgo canebantur,

$\begin{array}{cccccccccccccccc} \text{G} & \text{a} & \text{l} & \text{l} & \text{o} & \text{s} & \text{C} & \text{a} & \text{e} & \text{s} & \text{a} & \text{r} & \text{i} & \text{n} & \text{t} & \text{r} & \text{i} & \text{u} & \text{m} & \text{p} & \text{h} & \text{u} & \text{m} & \text{d} & \text{u} & \text{c} & \text{i} & \text{t}, & \text{i} & \text{d} & \text{e} & \text{m} & \text{i} & \text{n} & \text{c} & \text{u} & \text{r} & \text{i} & \text{a} & \text{m}: \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{G} & & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$
 $\begin{array}{cccccccccccccccc} \text{G} & \text{a} & \text{l} & \text{l} & \text{i} & \text{b} & \text{r} & \text{a} & \text{c} & \text{a} & \text{s} & \text{d} & \text{e} & \text{p} & \text{o} & \text{s} & \text{u} & \text{e} & \text{r} & \text{u} & \text{n} & \text{t}, & \text{l} & \text{a} & \text{t} & \text{u} & \text{m} & \text{c} & \text{l} & \text{a} & \text{v} & \text{o} & \text{m} & \text{s} & \text{u} & \text{m} & \text{p} & \text{s} & \text{e} & \text{r} & \text{u} & \text{n} & \text{t}. \end{array}$
 $\begin{array}{cccccccccccccccc} \text{A} & - & \text{G} & & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{O} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$

Ibid.: Subscribere quidam Luci Bruti statuae: 'Utinam viveres!' item ipsius Caesaris,

Brutus, quia reges eiecit, consul primus factus est:

A - G A - A - G | A - A - G || A - G A - G | A - G - A

Hic, quia consules eiecit, rex postremo factus est.

A - A A - O - G | A - A - G || A - A A - G | A - G - A

In a like connection, Gellius XV. 4: In sermonibus nuper fuit seniorum hominum et eruditorum multos in vetere memoria altissimum dignitatis gradum ascendisse ignobilissimos prius homines et despicatissimos. Nihil adeo de quoquam tantae admirationi fuit, quantae fuerunt, quae de Ventidio Basso scripta sunt: eum Picentem fuisse genere et loco humili, et matrem eius a Pompeio Strabone, Pompei Magni patre, bello sociali, quo Asculanos subegit, captam cum ipso esse; mox triumphante Pompeio Strabone eum quoque puerum inter ceteros ante currum imperatoris sinu matris vectum esse; post, cum adolevisset, victum sibi aegre quaesisse eumque sordide invenisse comparandis mulis et vehiculis, quae magistratibus, qui sortiti provincias forent, praebenda publice conduxisset. In isto quaestu notum esse coepisse C. Caesari et cum eo profectum esse in Gallias; tum, quia in ea provincia satis naviter versatus esset et deinceps civili bello mandata sibi pleraque impigre et strenue fecisset, non modo in amicitiam Caesaris, sed ex ea in amplissimum quoque ordinem pervenisse; mox tribunum quoque plebi ac deinde praetorem creatum atque in eo tempore iudicatum esse a senatu hostem cum M. Antonio; post vero coniunctis partibus non pristinam tantum dignitatem reciperasse, sed pontificatum ac deinde consulatum quoque adeptum esse, eamque rem tam intoleranter tulisse populum Romanum, qui Ventidium Bassum memineral curandis mulis victitasse, ut vulgo per vias urbis versiculi proscriberentur:

Concurrere omnes augures, haruspices!

A - A - O | A - G^o || A - O - G | A - A - O - G

Portentum inusitatum conflatum est recens:

A - A | A - O - A - G || A - A - G | A - G

pudic fly in the ointment, because in the alchemy of the new art the *grave virus* of the tripudium had melted away into the *mas strepitus fidis Latinae*,—tripudic rhythm had become modern accentual rhythm.

With the perfect modulation of the tripudium to the rhythm of the Greek verse-beat, *rhythmus* becomes once more and finally synonymous with *numerus*, and *metrum* becomes for all time *rhythmus cum ratione metrica*, that is, tripudic rhythm modulated to the Greek verse-beat and accompanied by quantitative structure. But, as a matter of course, the *ars grammatica* has no vocabulary outside that of musical and quantitative theory to make clear these distinctions either to itself or to us. Quintilian, *Inst. Or.* IX. 4. 45: *Omnis structura ac dimensio et copulatio vocum constat aut numeris (numeros ῥυθμούς accipi volo) aut μέτροις, id est dimensione quadam. quod, etiam si constat utrumque pedibus, habet tamen non simplicem differentiam. nam primum numeri spatio temporum constant, metra etiam ordine, ideoque alterum esse quantitatis videtur, alterum qualitatis. ῥυθμός est aut par, ut dactylicus, una enim syllaba longa par est duabus brevibus (est quidem vis eadem et aliis pedibus, sed nomen illud tenet: longam esse duorum temporum, brevem unius, etiam pueri sciunt), aut sescuplex, ut paeonicus: is est ex longa et tribus brevibus aut ex tribus brevibus et longa, vel alio quoque modo, ut tempora tria ad duo relata sescuplum faciant, aut duplex, ut iambus, nam est ex brevi et longa, quique est ei contrarius. sunt hi et metrici pedes, sed hoc interest, quod rhythmo indifferens, dactylicusne ille priores habeat breves an sequentes: tempus enim solum metitur, ut a sublatione ad positionem idem spatii sit. proinde alia dimensio est versuum: pro dactylico poni non poterit anapaestus aut spondeus, nec paeon eadem ratione brevibus incipiet ac desinet. neque solum alium pro alio pedem metrorum ratio non recipit, sed ne dactylum quidem aut forte spondeum alterum pro altero. itaque si quinque continuos dactylos, ut sunt in illo*

Panditur interea domus omnipotentis Olympi

confundas, solveris versum. sunt et illa discrimina, quod rhythmis libera spatia, metris finita sunt, et his certae clausulae, illi, quo modo coeperant, currunt usque ad μεταβολήν, id est transitum ad aliud rhythmici genus, et quod metrum in verbis modo, rhythmos etiam in corporis motu est. inania quoque tempora rhythmici facilius accipient, quamquam haec et in metris accidunt. maior tamen illic licentia est, ubi tempora etiam animo metiuntur et pedum et digitorum ictus intervalla signant quibus-

dam notis atque aestimant, quot breves illud spatium habeat: inde τετράσημοι πεντάσημοι, deinceps longiores sunt percussiones, nam σημειον tempus est unum. These *percussiones* are of course tripudic stresses which have been modulated to the Hellenic verse-beat, and their characterization as *longiores* is significant of that hopeless confusion of quantitative and tripudic phenomena, which marks our whole tradition. But the tripudic consciousness is lost in the new modulation, which is now accepted as original. Quint. *Inst. Or.* IX. 4. 112: Totus vero hic locus non ideo tractatur a nobis, ut oratio, quae ferri debet ac fluere, dimetiendis pedibus ac perpendendis syllabis consenescat: nam id cum miseri, tum in minimis occupati est: neque enim qui se totum in hac cura consumpserit, potioribus vacabit, si quidem relicto rerum pondere ac nitore contempto tesserulas, ut ait Lucilius, struet et vermiculate inter se lexis committet. nonne ergo refrigeretur sic calor et impetus pereat, ut equorum cursum delicati minutis passibus frangunt? quasi vero numeri non sint in compositione deprehensi, sicut poema nemo dubitaverit impetu quodam initio fusum et aurium mensura et similiter decurrentium spatiorum observatione esse generatum, mox in eo repertos pedes. satis igitur in hoc nos componet multa scribendi exercitatio, ut ex tempore etiam similia fundamus. neque vero tam sunt intuendi pedes quam universa comprehensio, ut versum facientes totum illum decursum, non sex vel quinque partes, ex quibus constat versus, adspiciunt: ante enim carmen ortum est quam observatio carminis, ideoque illud Fauni vatesque canebant. ergo quem in poemate locum habet versificatio, eum in oratione compositio. This *compositio verborum* is therefore the rhythm of prose, free tripudic *modulatio*, masquerading as usual in a quantitative terminology sufficiently vague to suit every tripudic possibility.

But Quintilian's orthodoxy does not blind him to the non-musical nature of the tripudic accent: he feels its *peculiar rigidity and sameness*. *Instit. Orator.* XII. 10. 33: Sed accentus quoque cum rigore quodam, tum similitudine ipsa minus suaves habemus, quia ultima syllaba nec acuta umquam excitatur nec flexa circumducitur, sed in gravem vel duas graves cadit semper. itaque tanto est sermo Graecus Latino iucundior, ut nostri poetae, quotiens dulce carmen esse voluerunt, illorum id nominibus exornent.

The new art of the hellenized tripudium begins now to be more conspicuous in our literary tradition: Spartianus, *Hadrianus* 16. 3 (p. 17 Peter). Floro poetae scribenti ad se:

↓ ↑ 1 ↑ | 1 ♡ 1 ♡
Ego nolo Caesar esse
| | | |
A - G A - G | A - G A - G

1 ♡ 1 ♡ | 1 ↓ 1 ↑
Ambulare per Britannos
| | | |
A - O - A - G | A - A A - G

1 ♡ 1 ♡ | 1 1 1 ↑
Saltitare per Germanos
A - O - A - G | A - A A - G

♡ 1 ♡ ↑ ↓ ↑ | ↓ 1 ↑
Scythicas pati pruinas,
| | | |
A - G A - G | A - A - G

rescripsit Hadrianus:

↓ ↑ 1 ↑ | 1 ♡ 1 ♡
Ego nolo Florus esse
| | | |
A - G A - G | A - G A - G

1 ♡ 1 ♡ | 1 ↓ 1 ↑
Ambulare per tabernas
| | | |
A - O - A - G | A - A A - G

♡ 1 ♡ 1 ♡ | 1 1 1 ↑
Latitare per popinas
| | | |
A - A - G | A - A A - G

♡ 1 ♡ ↑ ↓ ↑ | ↓ 1 ↑
Culices pati rotundos.
| | | |
A - G A - G | A - A - G

Ibid. 25. 9^v (p. 27 Peter) Et moriens quidem hos versus fecisse dicitur:

↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Animula vagula blandula
 | | | |
 A - A - G A - G° | A - O - G

 ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Hospes comesque corporis,
 | | | |
 A - G A - A - G° | A - O - G

 ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Quae nunc abibis in loca
 | | | |
 A - A A - A - G | A - A - G

 ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Pallidula rigida nudula,
 | | | |
 A - A - G A - G° | A - O - G

 ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Nec ut soles dabis iocos.
 | | | |
 A - G A - G | A - G A - G

Everywhere the classic dualism of *modulatio et metrum* has given place to the new art of *modulatio cum metro*: the zero thesis is discarded and the grave thesis no longer exaggerated.

The first full blast of the new music greets our ears in the *Pervigilium Veneris*, with which we may date the literary beginning of modern European accentual rhythm:

v. 1. (Riese, *Anthologia Latina*, No. 200),

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Cras amet qui numquam amavit quique amavit cras amet!
 | | | |
 A - A - G A - A | A - A - G || A - A A - G | A - A - G

Here we find the Italic rhythm so perfectly modulated to the Hellenic verse-beat that the ear readily loses the consciousness of the tripudic

ground-tone. The quantitative dress is all that separates it from modern rhythm.

V. 2,

$\begin{array}{ccccccc} \downarrow & \downarrow & \downarrow & & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & || & \downarrow & \downarrow & & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow \\ \text{Ver} & \text{novum}, & \text{ver} & \text{iam} & \text{canorum}; & \text{vere} & \text{natus} & \text{orbis} & \text{est}, \end{array}$
 $\begin{array}{ccccccc} \text{A} & - & \text{A} & - & \text{G} & & \text{A} & - & \text{A} & | & \text{A} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & & \text{A} & - & \text{G} & | & \text{A} & - & \text{G} & - & \text{A} \end{array}$

v. 3,

1 2 1 1 1 | 1 1 1 || 1 2 1 1 | 1 2 1
 Vere concordant amores, vere nubent alites,
 A-G A-A-G | A-A-G || A-G A-G° | A-O-G

v. 4,

$\begin{array}{ccccccc|ccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Et} & \text{nemus} & \text{comam} & \text{resolvit} & \text{de} & \text{maritis} & \text{imbribus.} & & & & & & & \end{array}$
 $\begin{array}{ccccccc|ccccccc} \text{A} & - & \text{A} & - & \text{G} & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G}^{\circ} & \text{A} & - & \text{O} & - & \text{G} \end{array}$

v. 5,

$\begin{array}{cccc|cccc|cccc|cccc} \uparrow & \downarrow & \uparrow & \uparrow & \uparrow & \downarrow & \uparrow & \uparrow & \parallel & \downarrow & \uparrow & \uparrow & \uparrow & \downarrow & \uparrow \\ \text{Cras} & \text{amorum} & \text{copulatrix} & \text{inter} & \text{umbras} & \text{arborum} & & & & & & & & & \\ \downarrow & & \downarrow & & \downarrow & \downarrow & & & & & \downarrow & & \downarrow & & \downarrow \\ \text{A-A} & \text{A-G}^\circ & \text{A-O-A-G} & \parallel \text{A-G} & \text{A-G}^\circ & \text{A-O-G} & & & & & & & & & \end{array}$

v. 6,

1 2 3 4 5 | 6 7 8 9 10 || 11 12 13 14 | 15 16 17
 Implicat casas virentis de flagello myrteo,
 A - O - G A - G | A - A - G || A - A A - G° | A - O - G

v. 7,

$\begin{array}{cccccccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Cras} & \text{Dione} & \text{iura} & \text{dicit} & \text{fulva} & \text{sublimi} & \text{throno.} \\ \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow \\ \text{A} & - & \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & & \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{G} \end{array}$

The charm of this *rhythmus cum metro* reveals to us what a world of rhythmic melody the genius of a Lucretius, a Catullus, and a Vergil,

might have left us, had it been unhampered by the classic convention of the *rhythmus et metrum*, with its artificial assertion of the G and O theses.

The new movement attains literary recognition in the *poetae novelli* of Terentianus; cf. Keil VI. p. 400, 2528; p. 384, 1973; p. 383, 1922; p. 385, 1994. It is not surprising that we hear of echoes of tripudic truth in the discussions of the school: Gellius VI (VII). 6. 7: Annianus poeta praeter ingenii amoenitates litterarum quoque veterum et rationum in litteris oppido quam peritus fuit et sermocinabatur mira quadam et scita suavitate. Is *affatim* ut *admodum* prima acuta, non media, pronuntiabat atque ita veteres locutos esse censebat. Itaque se audiente Probum grammaticum hos versus in Plauti Cistellaria legisse dicit:

| | | | | | | |
Potine tu homo facinus facere strenuum?—aliorum affatim est,
| | | | | | | |

Qui faciant; sane ego me nolo fortem perhiberi virum,

causamque esse huic accentui dicebat, quod *affatim* non essent duae partes orationis, sed utraque pars in unam vocem coaluisset, sicuti in eo quoque, quod *exadversum* dicimus, secundam syllabam deberi acui existimabat, quoniam una non duae essent partes orationis; itaque ita oportere apud Terentium legi dicebat in his versibus:

| | | | | |
In quo haec discebat ludo, exadversum loco
Tostrina erat quaedam.

Here then we have an appeal to the *rhythmus cum metro* of Plautus and Terence as a safe guide to accurate accentuation. Addebat etiam, quod *ad* praeverbium tum ferme acueretur, cum significaret ἐπίρρασις, quam intensionem nos dicimus, sicut *adfabre* et *admodum* et *adprobe* dicuntur.

But Gellius proceeds, as before in connection with the doctrine of Nigidius Figulus, to confuse counsel with words of Hellenizing orthodoxy: Cetera quidem satis commode Annianus. Sed si hanc particulam semper, cum intensionem significaret, acui putavit, non id perpetuum videtur; nam et *adpotus* cum dicimus et *adprimus* et *adprime*, intentio in his omnibus, neque tamen *ad* particula satis commode accentu acuto pronuntiatur. *Adprobis* tamen, quod significat *valde probus*, non infitias eo, quin prima syllaba acui debeat. Caecilius in comoedia, quae inscribitur Triumphus, vocabulo isto utitur:

.
 Hierocles hospes est mi adulescens adprobus.

Num igitur in istis vocibus, quas non acui diximus, ea causa est, quod syllaba insequitur natura longior, quae non ferme patitur acui priorem in vocabulis syllabarum plurium quam duarum? *Ad primum* autem *longe primum* L. Livius in Odyssia dicit in hoc versu:

Ibidemque vir summus adprimus Patroclus.

Idem Livius in Odyssia *praemodum* dicit, quod significat *supra modum*, dictumque est quasi *praeter modum*; in quo scilicet prima syllaba acui debebit.

The native character of the new art is implied in the titles which have been handed down to us from the school of the *poetae neoterici*; e.g., the *Fescennini* and *Falisca* of Annianus, the *Opuscula Ruralia* of Septimius Serenus.

Annianus, *Falisca* (Baehrens, *Fragmenta Poetarum Romanorum* 374):

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 Quando flagella iugas, ita iuga,
 | | |
 A - G A-A-G | A-G A - A-G

 ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 Vitis et ulmus uti simul eant;
 | | |
 A-G A-A-G | A-G A - A-G

 ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 Nam nisi sint paribus fruticibus,
 | | |
 A - A - G | A - G A - A - G

 ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 Umbra necat teneras Amineas.
 | | |
 A-G A-G | A-G A - A - G

The fourth thesis in each verse is coquettishly non-quantitative. The rhythm is everywhere an accentual jingle, to which quantity accrues as an irrelevant refinement.

Septimius Serenus, *Opuscula Ruralia* (Baehrens 386):

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Animula miserula properiter obiit
 | | | |
 A - A - G A - A - G | A - A - G A - G

Ibid.,

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Inquit amicus ager domino:
 | | | |
 A - G A - A - G | A - G A - G
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Si bene mi facias, memini.
 | | | |
 A - A A | A - G A - G

Alphius Avitus, *Libri Excellentium* (Baehrens 383):

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Tum litterator creditos
 | | | |
 A - A - O - A - G° | A - O - G
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Ludo Faliscum liberos,
 | | | |
 A - G A - A - G° | A - O - G
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Causatus in campi patens
 | | | |
 A - A - G A - A - G | A - G
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Exteraue muri ducere,
 | | | |
 A - A - G A - G° | A - O - G
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 Spatiando paulatim trahit
 | | | |
 A - A - G A - A - G | A - G

Hostilis ad valli latus.
 A-A-G A - A-G | A-G

Terentianus, *De Syllabis* (Keil VI. 334, 279):

Syllabas quae rite metro congruunt heroico,
 A-O-G A - A-G | A-G° | A-O-G | A-A-O-G
 Captus ut meus ferebat, disputatas attuli
 A-G A - A-G | A-A-G° || A - O-A-G° | A-O-G
 Versibus sane modorum quo sonora levitas
 A-O-G A-G | A-A-G || A - A A-G° | A-O-G
 Addita stili levaret siccioris taedium.
 A-O-G A-G | A-A-G° || A-O-A-G° | A-O-G

The theory of the new accentual rhythm begins to find vague expression in the inadequate terminology of hellenizing tradition: Marius Victorinus (ex Aphthonio), Keil VI. 41, *De Rhythmo*: Exigit locus et temporum inter se vicina cognatio ut, priusquam pedum disputationem adgrediar, de rhythmī conditione pauca dicam: cuius origo de arsi et thesi manare dinoscitur. nam rhythmus est pedum temporumque iunctura velox divisa in arsin et thesin vel tempus quo syllabas metimur. latine numerus dicitur, ut Vergilius 'numeros memini, si verba tenerem. differt autem rhythmus a metro, quod metrum in verbis, rhythmus in modulatione ac motu corporis sit; et quod metrum pedum sit quaedam compositio, rhythmus autem temporum inter se ordo quidam; et quod metrum certo numero syllabarum vel pedum finitum sit, rhythmus autem numquam numero circumscribatur. nam ut volet, protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat. Here

↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 Ego similiter erravi tempore multo

A-G | A - A - G || A-A-G° A - O-G | A - G

↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 Fana prosequendo parentibus insciis ipsis;

A-G° | A-O-A - G || A-A-O-G° A-O-G | A-G

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Abstuli me tandem inde legendo de lege.

A - O-G | A - A - G || A - G A - A - G | A - A - G

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 Testifico Dominum: doleo pro civica turba,

A - A - G | A - G || A - G A - A-O-G | A - G

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
 Inscia quod pergit periens deos quaerere vanos;

A-O-G | A - A - G || A - G A - A - O-G | A - G

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 Ob e a perdoctus ignaros instruo verum.

A - A | A - A - G || A-A-G° A-O-G | A - G

In Commodian the native Italico-Keltic principle of rhyme emerges along with its natural source, the tripudic rhythm of contrasted stress-groups (Latin: *numerus*; Keltic: *rtm*, whence our *rime*, adulterated to *rhyme* by analogy to *rhythm*):

nstructiones II. 38 (p. 110 Dombart),

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓
 Incolae caelorum futuri cum Deo Christo

A-O-G | A - A - G || A - A - G A - A - G | A - G

↓ ↑ ♪ | ↑ ♪ ♪ ↑ || ↓ ↑ ♪ ↑ ♪ | ↑ ↑
 Tenente principium, vidente cuncta de caelo,
 | | | | |
 A - A - G | A - A - G || A - A - G A - G | A - A - G

When we thus contemplate the visage of the Italic Muse with the quantitative mask laid aside, the hollow sham of hellenizing tradition, and the utter error of modern scansion are revealed in all their nakedness. The Latin hexameter throughout the entire life of Latin speech was merely a quantitative Saturnian modulated more or less artificially to the Greek verse-beat.

↑ ♪ ♪ ↑ | ♪ ♪ ↑ || ♪ ♪ ♪ ↑ ↑ ↑ ♪ | ↑ ↑
 Simplicitas, bonitas habitet in corpore vestro;
 | | | | |
 A - A - G | A - G || A - G A - A - O - G | A - G

 ↑ ↑ ↑ | ↑ ↑ ♪ || ♪ ♪ ↑ ↑ ↑ | ↑ ↑ ↑
 Irasci nolite sine causa fratri devoto;
 | | | | |
 A - A - G | A - A - G || A - A - G A - G | A - A - G

The tripudic rhythm has no difficulty with the paeon in the third foot.

♪ ♪ ♪ ↑ ♪ | ↓ ↑ || ↑ ↑ ↑ ♪ ♪ ♪ | ↑ ↑
 Recipietis enim quicquid feceritis ab illo.
 | | | | |
 A - O - A - G | A - G || A² - G^o A - O - A - O - G | A - G

 ↑ ♪ ♪ ↑ | ↑ ↑ ↓ ↓ ♪ ♪ ↑ ♪ ↑ | ↑ ↑
 Hoc placuit Christo resurgere mortuos imo
 | | | | |
 A - A - G | A - G || A - A - O - G^o A - O - G | A - G

 ↑ ↓ ↑ | ↑ ♪ ♪ ♪ || ↑ ↓ ↑ ♪ ↑ ♪ | ↓ ↑ ↑
 Cum suis corporibus, et quod ignis ussit in aevo,
 | | | | |
 A - A - G | A - A - G || A - A - A - G A - G | A - A - G

The contrast of stresses or of stress-groups is the whole rationale of the Italico-Keltic tripudium.

1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Sex milibus annis completis mundo finito.
 1 1 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1
 A - A-O-G | A-G || A-A-G A - G | A-A-G
 1 1 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1
 Vertitur interea caelum tenore mutato;
 1 1 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1
 A-O-G | A - A - G || A-G A-A-G | A-A-G

The classic rhythmic alternation and coincidence of tripudic and quantitative verse-beat has become stereotyped.

1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Conburuntur enim impii tunc igne divino,
 1 1 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1
 A-O-A-G | A-G || A²-O-G A - A-G | A-A-G
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Ira Dei summi ardet creatura gemendo.
 1 1 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1
 A-G A-G | A-G || A-G A - A-G | A-A-G
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Dignitosi tamen et genere nati praeclaro
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 A - O-A-G | A-G || A - A - G A-G | A-A-G
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Nobilesque viri sub Antichristo devicto
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 A-O-A-G | A-G || A - A-O-A-G | A-A-G
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Ex praecepto Dei rursum viventes in aevo,
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 A - A A-G | A-G || A-G A-A-G | A-A-G
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 Mille quidem annis ut serviant sanctis et Alto
 1 1 1 1 | 1 1 || 1 1 1 1 1 1 | 1 1 1
 A-G A-G | A-G || A - A-O-G A - G | A-A-G

Mercēs in perpetuo secundum facta tyranno.
 A-O-G | A-A-G || A-A-G A-G | A-A-G
 Omnia non possum comprehendere parvo libello.
 A-O-G | A-A-G° || A-O-A-O-G A-G | A-A-G
 Curiositas docti inveniet nomen in isto.
 A-A-O-G | A-G || A-A-G A-G | A-A-G

It is clear therefore that what we have in the hexameter of Commodian is the tripudium modulated without quantity to the verse-beat of the classic verse: *rhythmus cum ictu metrico*, or *rhythmus doctus*.

The like phenomenon greets us in the popular rhythms of the street, where of course the natural trochaic modulation prevails: Vopiscus, *Vita Aureliani* 6: Privati huius multa extant egregia facinora. nam erumpentes Sarmatas in Illyrico trecentis praesidiariis solus adtrivit. refert Theoclius, Caesareanorum temporum scriptor, Aureliānum manu sua bello Sarmatico una die quadraginta et octo interfecisse, plurimis autem et diversis diebus ultra nongentos quinquaginta, adeo ut etiam ballistia pueri et saltatiunculas in Aureliānum tales componerent, quibus diebus festis militariter saltitarent:

Mille, mille, mille, mille, mille decollavimus,
 A-G A-G | A-G A-G || A-G° | A-O-A-O-G
 Unus homo mille, mille, mille decollavimus:
 A-G A-G | A-G A-G || A-G° | A-O-A-O-G
 Mille, mille, mille, mille bibat qui mille occidit,
 A-G A-G | A-G A-G || A-G A-A | A-A-G

$\bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u}$
 Tantum vini nemo habet quantum fudit sanguinis.
 $\text{A} - \text{G} \quad \text{A} - \text{G} \mid \text{A} - \text{G} \quad \text{A} - \text{G} \parallel \text{A} - \text{G} \quad \text{A} - \text{G}^\circ \mid \text{A} - \text{O} - \text{G}$

Haec video esse perfrivola, sed quod supra scriptus auctor ita eadem ut sunt Latina suis scriptis inseruit tacenda esse non credidi. idem apud Mogontiacum tribunus legionis sextae Gallicanae Francos inruentes, cum vagarentur per totam Galliam, sic affixit, ut trecentos ex his captivos septingentis interemptis sub corona vendiderit. unde iterum de eo facta est cantilena:

$\bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u}$
 Mille Francos, mille simul Sarmatas occidimus,
 $\text{A} - \text{G} \quad \text{A} - \text{G} \mid \text{A} - \text{G} \quad \text{A} - \text{G}^\circ \parallel \text{A} - \text{O} - \text{G} \mid \text{A} - \text{A} - \text{O} - \text{G}$
 $\bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u}$
 Mille, mille, mille, mille, mille Persas quaerimus.
 $\text{A} - \text{G} \quad \text{A} - \text{G} \mid \text{A} - \text{G} \quad \text{A} - \text{G} \parallel \text{A} - \text{G} \quad \text{A} - \text{G}^\circ \mid \text{A} - \text{O} - \text{G}$

The native tripudic verse-beat continued, of course, everywhere in vogue, where the influences of Hellenism failed to extend; so throughout the depths of the social strata, as well as in secluded Ireland:

Marcellus, *De Medicamentis* 171,

$\bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u}$
 Terram teneo, herbam lego: prosit ad quod te colligo.
 $\text{A} - \text{G} \quad \text{A} - \text{G} \mid \text{A} - \text{G} \quad \text{A} - \text{G} \parallel \text{A} - \text{G} \quad \text{A} - \text{A} \mid \text{A} - \text{A} - \text{O} - \text{G}$

Ibid. 71,

$\bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u}$
 Nec parit mula, nec lapis fert lanam;
 $\text{A} - \text{A} - \text{G} \mid \text{A} - \text{G} \parallel \text{A} - \text{A} - \text{G} \mid \text{A} - \text{A} - \text{G}$
 $\bar{\text{u}} \quad \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \quad \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \quad \text{u} \mid \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \quad \text{u}$
 Nec huic morbo caput crescat: si creverit, tabescat.
 $\text{A} - \text{A} \quad \text{A} - \text{G} \mid \text{A} - \text{G} \quad \text{A} - \text{G} \parallel \text{A} - \text{A} - \text{O} - \text{G} \mid \text{A} - \text{A} - \text{G}$

Ibid. 154,

$\bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \text{u} \parallel \bar{\text{u}} \quad \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \mid \bar{\text{u}} \quad \bar{\text{u}} \quad \text{u} \quad \text{u}$
 Pastores te invenerunt, sine manibus collegerunt,
 $\text{A} - \text{A} - \text{G} \mid \text{A} - \text{A} - \text{O} - \text{A} - \text{G} \parallel \text{A} - \text{A} - \text{G}^\circ \mid \text{A} - \text{O} - \text{A} - \text{G}$

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ |
 Sine foco coxerunt, sine dentibus comederunt.
 A - A-G | A-A-G || A - A-O-G | A- A-G

The later grammatical tradition continues to emphasize the accentual principle of *rhythmus cum metro*:

Charisius, Keil I. 289: Nihil est enim inter rhythmum et metrum nisi quod rhythmos est metrum fluens, metrum autem sit rhythmos clausus.

Diomedes, Keil I. 468: Omnis autem structura constat rhythmis et pedibus et metris. rhythmici certa dimensione temporum terminantur et pro nostro arbitrio nunc brevius artari nunc longius provehi possunt. pedes certis syllabarum temporibus insistent nec a legitimo spatio umquam recedunt. metra sunt verborum spatia certis pedum temporibus alligata. sed neque rhythmis neque metris oratorem uti decet, ne non dicere sed carmen canere videatur.

Ibid. Keil I. 473: Rhythmus est pedum temporumque iunctura cum levitate sine modo. alii sic: rhythmus est versus imago modulata, servans numerum syllabarum, positionem saepe sublationemque contemnens (B M). That is to say, *rhythmus* is that modulated form of tripudic rhythm, which reproduces the quantitative verse-beat, but often pays no regard to the quantity of thesis or arsis.

Ibid. 474: Metrum est pedum iunctura numero modoque finita. vel sic: metrum est compositio pedum ordine statuto decurrens modum positionis sublationisque conservans. clarius sic, metrum est quod certis pedum quantitibus qualitatibusque rhythmo discriminatur. distat enim metrum a rhythmo, quod metrum certa qualitate ac numero syllabarum temporumque finitur certisque pedibus constat ac clauditur, rhythmus autem temporum ac syllabarum pedumque congruentia in infinitum multiplicatur ac profuit.

Maximus Victorinus, Keil VI. 206: Metrum quid est? Rei cuiusque mensura. Metrum poeticum quid est? Versificandi disciplina certa syllabarum ac temporum ratione in pedibus observata. Metrum unde dictum? Quod veluti mensuram quandam praestituat, a qua siquid plus minusve erit, pes sive versus minime constabit. Metro quid videtur esse consimile? Rhythmus. Rhythmus quid est? Verborum modulata compositio non metrica ratione, sed numerosa scansione ad iudicium aurium examinata, ut puta veluti sunt cantica poetarum vulgarium. Rhythmus ergo in metro non est? Potest esse. Quid ergo distat a metro? Quod

rhythmus per se sine metro esse potest, metrum sine rhythmo esse non potest. quod liquidius ita definitur, metrum est ratio cum modulatione, rhythmus sine ratione metrica modulatio. plerumque tamen casu quodam etiam invenies rationem metricam in rhythmo, non artificii observatione servata, sed sono et ipsa modulatione ducente. The *docta modulatio*, that is such modulation of the tripudium as will produce the quantitative verse-beat, will often exhibit a quantitative structure without any intention on the part of the poet, and because of the strong quantitative implication of the Latin accent; not so, however, with the *rustica modulatio*, or the unhellenized tripudium, because of the Protean character of the tripudic foot.

The first clear reference to the *rustica modulatio* is made by the Venerable Bede, who was in intimate touch with the unhellenized Keltic tripudium of the Irish convents:

Beda, Keil VII. 258, *De Arte Metrica*,

Haec de metris eminentioribus commemorasse sufficiat, quorum exempla copiosiora apud scriptores invenimus. praeterea sunt metra alia perplura, quae qui in libris centimetrorum simplicibus monstrata exemplis quisque cupit reperiet. reperiuntur quaedam et in insigni illo volumine Porphyrii poetae, quo ad Constantinum Augustum misso meruit de exilio liberari, quae, quia pagana erant, nos tangere non libuit. videtur autem rhythmus metris esse consimilis, quae est verborum modulata compositio, non metrica ratione, sed numero syllabarum ad iudicium aurium examinata, ut sunt carmina vulgarium poetarum. et quidem rhythmus per se sine metro esse potest, metrum vero sine rhythmo esse non potest, quod liquidius ita definitur: metrum est ratio cum modulatione, rhythmus modulatio sine ratione. plerumque tamen casu quodam invenies etiam rationem in rhythmo, non artifici moderatione servata, sed sono et ipsa modulatione ducente, quem vulgares poetae necesse est rustice, docti faciant docte.

This *docta modulatio* involves not only the native tripudic verse-beat but also the quantitative suggestion, because by hypothesis it is such an arrangement of the tripudic feet as will suggest naturally the structural or quantitative verse-beat as well. Consequently, such rhythms admit either the simple tripudic verse-beat or the quantitative: quo modo *et* ad instar iambici metri pulcherrime factus est hymnus ille praeclarus,

† † † † | † † † † || † † † † | † † † †
 Rex aeternae domine, rerum creator omnium,
 † † † † | † † † † || † † † † | † † † †
 A - A A-G | A - G° || A-G A-A-G° | A-O-G
 † † † † | † † † † || † † † † | † † † †
 Qui eras ante saecula semper cum patre filius,
 † † † † | † † † † || † † † † | † † † †
 A - A-G A-G° | A-O-G || A-G A - A-G° | A-O-G

et alii Ambrosiani non pauci. Thus the absence of the initial arsis is a matter of indifference: the whole principle of modulation in the arrangement of the tripudic feet is iambic.

Item ad formam metri trochaici canunt hymnum de die iudicii per alphabetum,

† - † † | † † † † || † † † † | † † † †
 Apparebit repentina dies magna domini,
 † † † † | † † † † || † † † † | † † † †
 A-O-A-G | A - A-G || A-G A-G | A-G
 † † † † | † † † † || † - † † | † † † †
 Fur obscura velut nocte improvisos occupans.
 † † † † | † † † † || † † † † | † † † †
 A - A A-G | A-G A-G || A-O-A-G° | A-O-G

Accordingly, we may posit for the period of the Christian hymns three artistic types:

A. *Metrica Modulatio*: Tripudic rhythm modulated to the Greek verse-beat, with quantity as a superficial dress.

B. *Rhythmica Modulatio*: Tripudic rhythm modulated to the Greek verse-beat, but without intentional quantity.

C. *Rustica Modulatio*: Tripudic rhythm pure and simple, without trace of intentional modulation to the Greek verse-beat, and of course therefore without intentional quantity.

D. *Aequivoca Modulatio*: An alternation within the same strophe or even within the same verse between the quantitative and the tripudic verse-beat. An example of this hybrid modulation is afforded in Cisalpine Gaul by St. Augustine's *Psalmus Abecedarius in Donatistas*, in which the apparent trochaic modulation relapses from time to time into the

pure tripudic. The type abounds in Keltic Ireland, where the hellenization of the Italic-Keltic tripudium was longest delayed. It is to this Keltic tradition of the tripudium that our attention must now be directed, and the centres of interest will be the Irish *Liber Hymnorum* and the Bangor *Antiphonarium*.

VI. The Evolution of Modern Accentual Rhythm.—Before parting with the Italic tripudium and resuming our study of the Keltic tradition as evidenced in Christian hymnology, let us seek to sum up in concise outline the salient motives in the evolution of Latin rhythm from the Saturnian to the Christian period. We wish to trace the successive steps by which the original tripudic verse-foot with the double accentual thesis was gradually lost to consciousness in its artistic modulation to the rhythm of the Greek quantitative verse-foot with the single quantitative thesis, and thus gave rise to the modern tripudic verse-foot with the single accentual thesis.

That the transition from the rhythm of the double accent to the rhythm of the single accent through the mediation of the Greek quantitative verse-beat was not accomplished two centuries sooner must be laid to the charge of that aristocratic hellenomania, whose snobberies, stupidities, and insincerities from the days of Ennius to the early Empire we have had ample occasion to notice. The glories of Classic art were frittered away in two hundred years of silly coquetting with the fiction of a musical accent and quantitative rhythm. The immediate corollary of this hellenizing fiction was the wholesale exploitation of the G and O thesis, which became in consequence the very earmark of Classic artificiality, and was summarily repudiated in the return to nature by the popular art of the Empire. Let us outline briefly then the curious history of the Italic tripudium from its ancient tripudic period proper with the double accent through the vagaries of Classicism with its affectations of the G and O thesis to the modern tripudic period with the single accent.

The pathetic thing to observe at the outstart is the fact that Saturnian art at the time of the Carmen Arvale had already evolved within itself all the manifold rhythmic harmonies of the single, as well as double accent, and of the G and O tones. It was therefore prepared to reproduce at once the far simpler rhythms of the Greek verse-beat without the stultifying intervention of the Classic period. Indeed, all these harmonies are present by implication in the tripudic principle. In the tripudic word-foot

$\bar{\text{I}} \quad \bar{\text{I}} \quad \cup$
 Triumpe
 A - A - G

we have the twofold contrast of A-A to G, and of A to A-G. In the tripudic word-foot

$\bar{\text{I}} \quad \text{—}$
 Marmar
 A - G

we have the supplementary contrast of A to G. Thus the essential aspects of quantitative rhythm are soon dismissed. But far beyond all this, the artistic modulation of the G and O tones is preordained in the tripudic word-foot itself. The tripudic word-foot

$\bar{\text{I}} \quad \cup \quad \bar{\text{I}} \quad \cup \quad \text{—}$
 Advocabitis
 A - O - A - O - G

forbids G-G and G-A-O as reversals of the rhythm of the double accent, and fixes the initial stress as instinctively A, the final as instinctively G. Consequently the weak-toned monosyllable functions instinctively as A at the beginning of the biaccentual tripudium, or as G at the tripudic close.

But the great mass of the acatalectic word-feet are of the type

$\bar{\text{I}} \quad \cup \quad \bar{\text{I}} \quad \text{—}$
 Advocabit
 A - O - A - G

with the acatalectic element in the beginning, thus determining the strong artistic preference for restricting the O tone to the first tripudium of the tripudic dipody.

These laws of stress contrast and stress modulation, which constitute the Alpha and Omega of Latin rhythm, were fully developed in the Carmen Arvale, and suffered neither addition nor subtraction in the Aeneid. They are the laws of that *rhythmus* whose clandestine doctrine, now at the hands of brazen sophistry, now of an innocent but inadequate terminology, confronts us persistently from the beginning to the end of our grammatical tradition, and out of which was born the accentual rhythm of the Romanic and modern world.

Let us follow its story in the light of the monuments themselves, as they successively reveal it down the ages.

A. The Saturnian Period: A either thesis or arsis; G always arsis; O always pre-arsis; A-O always thesis at the beginning of the tripudium, always arsis at the end.

The splendid rhythmic possibilities of this ancient tripudic rhythm confront us in our earliest tradition: Macrobius V. 20. 18. In libro enim vetustissimorum carminum, qui ante omnia quae a Latinis scripta sunt compositus ferebatur, invenitur hoc rusticum vetus carmen,

$\bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \cup \cup \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \cup \cup \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow}$
 Hiberno pulvere verno luto grandia farra camille metes.
 A-A-G° A-O-G | A-G A-G° || A-O-G A-G | A-A-G A-G

Here we see the rhythm of the double accent in the first expanded tripudium passing into the rhythm of the single accent in the second and third, and returning to that of the double accent in the fourth. The heavy effect of the single tripudic foot is lost in the splendid swing of the expanded tripudia, which assume an unsurpassed anapaestic-dactylic movement. Every artistic principle is asserted: no G-G, G-A-O, and the O tone is confined to the first tripudium in each dipody.

Varro de L.L. 21,

$\bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow}$
 Novum vetus vinum bibo novo veteri morbo medeor.
 A-G A-G | A-G A-G || A-G A-G | A-G A-G

Here our rhythm of the double accent has resolved itself in a trochaic movement of the single accent.

Carmen Arvale 2,

$\bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} \parallel \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \bar{\downarrow} \cup \cup \mid \bar{\downarrow} \bar{\downarrow} \bar{\downarrow}$
 Neve luem rue m Marmar sinas incurrere in pleoris.
 A-G A-G | A-G A-G || A-G A-A-O-G | A-A-G

The rhythm of the single accent in the first dipody is followed by the rhythm of the double accent in the second. The O tone is confined to the first tripudium in the dipody. The weak tone *in* (G) functions instinctively as A at the beginning of the biaccentual tripudium (*in pleoris*).

Appius Claudius, Festus 317,

$\parallel \bar{\downarrow} \cup \bar{\downarrow} \cup \bar{\downarrow} \bar{\downarrow} \mid \bar{\downarrow} \cup \bar{\downarrow} \cup \mid \bar{\downarrow} \bar{\downarrow}$
 Qui animi compotem esse
 A - A - G° A - O - G | A - G

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Ne quid fraudis stuprique ferocia pariat.
 A - G A - G | A - A - G || A - A - O - G | A - G

The O tone in the first tripudium of the dipody. The weak tone *quid* (G) follows A.

Idem ap. Prisc. I. 384. 3,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Amicum cum vides obliviscere miserias:
 A - A - G | A - A - G || A - O - A - O - G | A - A - G
 1 1 1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Inimicus si es commentus nec libens aequae.
 A - A - G A - G | A - A - G || A - A - G | A - G

The O tone in the first tripudium of the dipody. The two weak tones *si es* become rhythmized as A-G under the leadership of the stronger *si*. The weak tone *nec* (G) becomes instinctively A at the head of the bi-accentual tripudium (*nec libens*), as also under all circumstances at the beginning of the rhythmic series.

It is evident that in these simple laws of the O and G tones we have valuable criteria of artistic crudeness:

The Faliscan Cooks, C. I. L. XI. 3078. 3,

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Quei soueis argutieis opidque Volgani
 A - A - G | A - A - O - G || A - A - G | A - A - G

The weak tone *quei* (G) becomes instinctively A at the beginning of the rhythm or of any biaccentual tripudium (*quei soueis*). We may also vindicate the art of the cooks by consonantalizing the O tone in the second tripudium. But that apology fails for the next verse:

1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Gondecorant saipisume comvivia loidosque.
 A - A - G | A - A - O - G || A - A - O - G | A - A - G

Less artistic intrusion of the O tone in the second tripudium. The other verses are normal.

Similarly, Mummius Triumphator, C. I. L. 541. 1,

- V. 1, 1 1 1 | 1 1 1 || 1 1 1 1 | 1 1
 Hunc oino ploirume cosentiont Romai
 A - A-G° | A - O - G || A - A - O - G | A - G
- V. 2, 1 1 1 | 1 1 1 || 1 1 1 | 1 1
 Duonoro optumo fuise viro
 A - A - G° | A - O - G || A - A - G | A - G
- V. 3, 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Luciom Scipione: filios Barbatī
 A - O - G° | A - O - A - G° || A - O - G | A - A - G
- V. 4, 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Consol censor aidilis hic fuet apud vos.
 A - G A - G | A - A - G || A - A - G | A - A - G
- V. 5, 1 1 1 | 1 1 1 || 1 1 1 1 | 1 1 1
 Hec cepit Corsica Aleriaque urbe.
 A - A - G° | A - O - G° || A - O - A - G | A - G
- V. 6, 1 1 | 1 1 1 1 || 1 1 | 1 1 1
 Dedet Tempestatebus aide mereto.
 A - G° | A - O - A - O - G || A - G | A - G

The light acatalectic tripudium is inartistically placed in every verse except v. 4. The same level of art appears in the Elogium of Atilius Calatinus, to which Cicero refers, *Cato Maior* 17. 61. Apex est autem senectutis auctoritas. Quanta fuit in L. Caecilio Metello, quanta in Atilio Calatino, in quem illud elogium:

1 1 1 | 1 1 1 || 1 1 1 1 | 1 1
 Unicum plurimae consentiunt gentes
 A - O - G° | A - O - G || A - A - O - G | A - G

1 1 1 | 1 1 1 || 1 1 1 | 1 1
 Populi primarium fuisse virum.
 A - G | A - A - O - G || A - A - G | A - G

A standardized art announces itself in the modulation of the three later Scipionic epitaphs. Only two verses in the entire eighteen suggest the cruder art, and even here the violation of the O law is only apparent, but not real:

The Second Elogium of the Scipios, C. I. L. I. 30. 1,

$\bar{\iota} \ \bar{\iota} \cup \bar{\iota} \mid \bar{\iota} \cup \bar{\iota} \parallel \bar{\iota} \cup \bar{\iota} \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 Cornelius Lucius Scipio Barbatus.
 A-A-O-G | A-O-G || A-O-G | A-A-G

Lucius, besides being a proper name, may have its *i* consonantized and become A-G, which is undoubtedly meant.

The Fourth Elogium of the Scipios, C. I. L. I. 34. 1,

$\bar{\iota} \ \bar{\iota} \mid \cup \cup \bar{\iota} \cup \bar{\iota} \parallel \bar{\iota} \ \bar{\iota} \cup \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 Magna sapientia multasque virtutes.
 A-G | A-A-O-G || A-A-G | A-A-G

Here too *sapientia* was undoubtedly sounded A-A-G by consonantizing the final *i* before *a*. Moreover even as it is, it is not the objectionable acatalectic, but the better accredited procatalectic tripudium.

In the three later Scipionic Elogia, therefore, we have the fully developed art of the literary Saturnian, to which we now pass. The standard type is:

Livius 1,

$\downarrow \bar{\iota} \ \downarrow \bar{\iota} \mid \downarrow \bar{\iota} \cup \parallel \downarrow \cup \cup \mid \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 Virum mihi Camena insece versutum.
 A-G A-G | A-A-G^o || A-O-G | A-A-G

Here we have embodied all the rhythmic harmonies of ancient and modern art. The rhythm of the single accent in the first and third tripudium alternates with the rhythm of the double accent in the second and fourth. The rhythm of the arsis is double paracatalexis in the first tripudium contrasted with single acatalexis in the third, and both with the standard keynote of procatalexis in the second and fourth. The exhaustless capabilities of tripudic rhythm are conspicuously illustrated by this standard literary type: from a trochaic movement in the first tripudium we pass on the strong wing of the procatalectic accent to an iambic movement in the second, then glide smoothly into the dactylic swing of the third, and back again on the same powerful springboard of procatalexis to an iambic movement in the fourth.

Here we have reached the highwater-mark of artistic modulation, on which the stupidity of Ennian propagandism abruptly turned its back,

until Lucretius and Vergil, amid the quagmires of the G and O thesis, could once more rediscover it.

Similarly, Naevius 1,

↓ ↑ ↓ ↑ | ↓ ↓ ↑ || ↓ ↓ ↑ | ↓ ↓ ↑
 Novem Iovis concordēs filiae sorores.
 A - G A - G | A - A - G° || A - O - G | A - A - G

Before passing to the hellenizing period let us observe the operation of the G and O laws in a few typical examples of the literary Saturnian:

Livius 3,

↓ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↑ ↓ | ↓ ↓ ↓ ↓
 Mea puera quid verbi ex tuo ore supra fugit?
 A - A - G | A - A - G || A - A - G A - G | A - A - G

The weak tone *ex* (G) functions instinctively as A at the beginning of the rhythmic series or of the biaccentual tripudium.

Livius 4,

↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓
 Neque enim te oblitus sum Laertie noster.
 A - A - G A - A | A - G || A - A A - O - G | A - G

The weak tone *sum* (G) functions as A in its legitimate position.

Livius 5, ↓ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↓ ↓ | ↓ ↓ ↑
 Argenteo polubro aureo eclutro.
 A - A - O - G | A - A - G° || A - O - G | A - A - G

Acatalexis in its favorite position. So too even procatalexis with O tone (*argenteo*).

Livius 9, ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↑
 In Pylum adveniēns aut ibi ommentans.
 A - A - G | A - A - G || A - A - G | A - A - G

The weak tones *in* and *aut* occupy the points of powerful tripudic vantage at the beginning of the procatalectic tripudium and of each tripudic dipody.

Livius 18,

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } || \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \downarrow \text{ } \text{ } | \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Celsosque ocris arvaque putria et mare magnum.
 A-A-G A-G° | A-O-G° || A-G A-A-G | A-G

Our first case in Livius in which the sustained rhythm is ignored in the second tripudium. Otherwise, the weak tone *et* in its position of tripudic vantage. If we may suppose the original form *aruus* (from *aruo*: Varro de L. L. v. 135, Aratrum quod aruit terram, wherefore also *pascuus* from *pasco*) to have been known to Livius, then the unusual modulation will give place to the normal:

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \downarrow \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } || \text{ } \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \downarrow \text{ } \text{ } | \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Celsosque ocris aruaque putria et mare magnum.
 A-A-G A-G | A-A-G° || A-O-G A-A-G | A-G

There is every probability that this is what Livius meant.

Livius 21,

$\cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } || \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Simulac lacrimas de ore noegeo deterisit.
 A-G A-G | A-A-G || A-A-G | A-A-G

The weak tone *de* (G) in tripudic safety.

Livius 24,

$\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } | \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } || \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Nexabant multa inter se flexu nodorum dubio.
 A-A-G A-G | A-A-G || A-G A-A-G | A-G

Such stable word-groups as $\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$ *inter se apud nos*, and the like, would naturally take on even in speech the rhythm of the tripudic word-foot, A-A-G.

Livius 26,

$\bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } | \text{ } \downarrow \text{ } \bar{\text{I}} \text{ } || \text{ } \bar{\text{I}} \text{ } \downarrow \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } | \text{ } \downarrow \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Inferus an superus tibi fert deus funera Ulixes.
 A-O-G A-A-G | A-G || A-A-G° A-O-G | A-A-G

Here we have the phenomena of v. 18 with the dipodies interchanged. The position of *an* corresponds to that of *et* in v. 18.

Livius 28,

ˆ ˆ ˆ ˆ | ˆ ˆ ˆ || ˆ ˆ ˆ | ˆ ˆ
 Topper citi ad aedis venimus Circae:
 A-G A-G | A-A-G° || A-O-G | A-G

 ˆ ˆ ˆ ˆ | ˆ ˆ ˆ || ˆ ˆ | ˆ ˆ ˆ
 Simul duona eorum portant ad navis;
 A-G A-G | A-A-G || A-G | A-A-G

 ˆ ˆ ˆ ˆ | ˆ ˆ ˆ || ˆ ˆ ˆ ˆ ˆ . . .
 Multa alia in isdem inserinuntur . . .
 A-G A-G | A-A-G° || A-O-O-A-G . . .

The weak tones *ad* and *in* are in tripudic position.

Livius 39,

ˆ ˆ ˆ ˆ | ˆ ˆ ˆ || ˆ ˆ ˆ ˆ | ˆ ˆ ˆ
 Carnis autem vinumque quod libabant anclabatur.
 A-G A-G | A-A-G || A-A-A-G° | A-O-A-G

The weak tone *quod* (G) in tripudic prominence as A. This is our only example in Livius of acatalexis in the even position (*anclabatur*). Note however that it is *sustained* acatalexis, A-O-A-G.

Livius 41,

ˆ ˆ ˆ ˆ | ˆ ˆ ˆ || ˆ ˆ ˆ | ˆ ˆ ˆ
 Puerarum manibus confectum pulcherrime.
 A-A-G | A-G || A-A-G | A-A-O-G

Our only example in Livius of *unsustained* procatalexis (*pulcherrime*) in the even position.

With the aid of our criteria of tripudic modulation we shall now be able to show that the art of Naevius differs from that of Livius in its freer tolerance of the O tone in the even places:

Naevius 2. 2,

ˆ ˆ ˆ ˆ | ˆ ˆ ˆ || ˆ ˆ ˆ | ˆ ˆ ˆ
 Sacra in mensa penatium ordine ponuntur.
 A-G A-G | A-A-O-G° || A-O-G | A-A-G

The weak tone *in* gravitates properly to the arsis. Unsustained proca-

talexis (*penatium*) in the even place; it may however be pronounced with consonantal *i* as sustained, A-A-G.

Naevius 2. 3,

$\begin{array}{ccccccc|cccc|cc} \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} \\ \text{Immola} & \text{bat} & \text{auream} & \text{victimam} & \text{pulchram.} & & & & & & & \\ \text{A} & - & \text{O} & - & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} & | & \text{A} & - & \text{G} \end{array}$

Acatalexis in the second place; it may be removed by slurring: *aurēam* = A-G.

Naevius 13,

$\begin{array}{ccccccc|cccc|cccc} \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} \\ \text{Blande} & \text{et} & \text{docte} & \text{percontat} & \text{Aenea} & \text{quo} & \text{pacto} & & & & & & & & & \\ \text{A} & - & \text{G} & \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G} \end{array}$

$\begin{array}{ccccccc|cccc} \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} \\ \text{Troiam} & \text{urbem} & \text{liquerit} & & & & & & & & & & & \\ \text{A} & - & \text{G} & \text{A} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} & || & . & . & . & . & . & . \end{array}$

The weak tones *et* and *quo* in tripudic prominence. With equal readiness *et* gravitates to its natural arsis position, if slurred with *blande*: *blande* ^{et} = A-G. Acatalexis (*liquerit*) in even place; here inescapable.

Naevius 19,

$\begin{array}{ccccccc|cccc} . & . & . & . & . & . & . & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} \\ . & . & . & . & . & . & . & \text{Manius} & \text{Valerius} & & & & & \\ . & . & . & . & . & . & . & \text{A} & - & \text{O} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G} \end{array}$

$\begin{array}{ccccccc|cccc|cccc} \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} \\ \text{Consul} & \text{partem} & \text{exerciti} & \text{in} & \text{expeditionem} & \text{ducit} & & & & & & & & & & \\ \text{A} & - & \text{G} & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{O} & - & \text{G}^\circ & || & \text{A} & - & \text{O} & - & \text{O} & - & \text{O} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{G} \end{array}$

Unsustained procatalexis in the second place; here not to be explained away.

Naevius 20,

$\begin{array}{ccccccc|cccc|cccc} \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} & \text{⏏} \\ \text{Transit} & \text{Melitam} & \text{Romanus} & \text{exercitus} & \text{insulam} & & & & & & & & & & \\ \text{A} & - & \text{G} & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{A} & - & \text{O} & - & \text{G}^\circ & | & \text{A} & - & \text{O} & - & \text{G} \end{array}$

$\downarrow \cup \cup \downarrow \downarrow \downarrow | \cup \downarrow \cup \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow \cup \downarrow \downarrow | \downarrow \downarrow \downarrow$
 Integram urit populatur vastat rem hostium concinnat.
 A-O-G A-G | A-A-G || A-G A-A-O-G | A-A-G

Acatalexis in the unusual position (*insulam*). Otherwise the O tone has its normal field in the odd places.

Naevius 21,

$\downarrow \downarrow \downarrow | \downarrow \cup \downarrow || \downarrow \downarrow \cup \downarrow | \downarrow \downarrow$
 Sin illos deserant fortissimos viros.
 A-A-G^o | A-O-G || A-A-O-G | A-G

Light acatalexis in the second tripudium, and light procatalexis in its normal position. Naevius' leaning towards freedom of O modulation is becoming evident. The reason may doubtless be found in the influence of Greek quantitative modulation, which is similarly conspicuous in the hexameters of Ennius.

Naevius 24,

$\cup \cup \downarrow \downarrow \cup \cup | \downarrow \cup \cup \downarrow || \downarrow \cup | \cup \cup - \downarrow \downarrow$
 Simul atrocia proicerent exta ministratores.
 A-A A-O-G | A-A-G || A-G^o | A-O-A-G

Heavy acatalexis in the fourth tripudium. Light acatalexis in the first.

Naevius 25,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \cup \downarrow || \downarrow \downarrow$
 Eam carnem victoribus danunt
 A-G A-G | A-A-O-G || A-G

Light procatalexis in the even tripudium.

Naevius 26,

$\cup \cup \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \cup \downarrow ||$
 Vicissatim volvi victoriam
 A-A-G A-G | A-A-O-G ||

Again light procatalexis in the second position.

Naevius 27,

$\downarrow \cup \downarrow \cup \cup \cup | \downarrow \cup || \downarrow \cup \downarrow | \downarrow \downarrow$
 Septimum decimum annum ilico sedent.
 A-O-G A-G | A-G^o || A-O-G | A-G

Light acatalexis in the normal positions.

Naevius 28,

↓ 1 1 1 | 1 1 1 || 1 1 1 1 1 1
 Superbiter contemptim conterit legiones.
 A - A - O - G | A - A - G° || A - O - G | A - A - G

The O elements are normally located. Similarly, v. 30:

1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1
 Reconciliat captivos plurimos idem,
 A - A - G | A - A - G° || A - O - G | A - G
 1 1 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Sicilienses paciscit obsides ut reddant.
 A - O - A - G | A - A - G° || A - O - G | A - A - G

The weak tone *ut* (G) becomes A in the strong accentual position. Similarly *in* in v. 33:

1 1 1 1 1 | ↓ 1 1 1 || 1 1 1 | 1 1 1
 Onerariae onustae stabant in flustris.
 A - A - O - G | A - A - G || A - G | A - A - G

It is clear from the examples that the law of the O tone is a law of artistic refinement and generalization, and not a law of artistic necessity like that regulating the G tone in monosyllables. This is equally obvious *a priori*, since the O tone has no tripudic status, whereas the G tone is the normal tripudic arsis.

B. The Hellenizing Period of the G and O Thesis.

We have now to follow the successive stages in the process of modulating the rhythm of the double accent to the rhythm of quantitative verse. We shall observe the gradual rise, bloom, and fall of the artificial G and O thesis in the misguided effort to transform a rhythm of stress contrast into a thoroughgoing rhythm of quantity. And finally we shall note the gradual emergence in the art of the masses, or *poetae vulgares*, of the naturally, and not artificially, hellenized Saturnian, which is our modern European rhythm of the single accent.

We begin with our earliest fragments of the new quantitative modulation in Livius Andronicus and Naevius:

Livius, *Tragedies* (Ribbeck) I. 1,

$\bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 Si malos imitabo tum tu pretium pro noxa dabis.
 $\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad || \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota}$
 A - A - G A - A - G | A - A || A - G A - A - G | A - G

The weak tones *si* and *pro* function as A in procatalexis.

Of the four primary theses all but the last are A: the last is G.

Of the four secondary theses the last is practically determined by the conditions of the meter. Of the three others the two last are A: the first only is G. There is no O tone.

Five coincidences and three conflicts of the accentual and the quantitative verse-beat.

The rhythm is altogether stress-rhythm and dominantly biaccentual.

V. 3, $\bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ \bar{\iota}$
 Accensa et praeda per participes aequiter.
 $\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota}$
 A - A | A - A - G || A - A A - G^o | A-O-G

The weak tones *et* and *per* in tripudic prominence. Acatalexis in the last tripudium is encouraged by the metrical requirement.

Of the two possible primary theses both are A.

Of the three secondary theses all are A.

There is no O thesis.

Thoroughgoing coincidence of tripudic and quantitative verse-beat.

The rhythm is biaccentual to the middle of the third tripudium: the rest is unoaccentual.

V. 9, $\bar{\iota} \ - \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota} \ || \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ \bar{\iota} \ | \ \bar{\iota} \ \bar{\iota}$
 Sollemnitusque deo litat laudem lubens.
 $\bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota} \quad || \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad \bar{\iota} \quad | \quad \bar{\iota} \quad \bar{\iota}$
 A-O-O-A-G | A-G||A-G A-G | A-G

Acatalexis in the first tripudium.

One A thesis, four G, one O.

Wellnigh thoroughgoing alternation of accent and ictus.

The rhythm is unoaccentual throughout.

V. 11, ♩ ♩ ♩ ♩ | ♩ ♩ || ♩ ♩ ♩ | ♩ ♩ ♩
 Clutemestra iuxtim, tertias natae occupant.
 ♩ ♩ ♩ ♩ ♩ ♩
 A - A-G | A-G || A-O-G | A - A-O-G

Acatalexis in third tripudium; light procatalexis in the fourth by the conditions of the meter.

Four A theses, one G. The sixth by the conditions of the meter. No O thesis.

The rhythm alternates between the biaccentual and the unoaccentual modulation.

V. 12, ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩
 Ipsus se in terram saucius fligit cadens.
 ♩ ♩ ♩ ♩ ♩ ♩
 A - G | A-A-G° || A - O-G A-G | A-G

The tripudic rhythm is mainly unoaccentual.

The weak tone *in* (G) has the initial thesis position.

Acatalexis in its artistic third position.

Three coincidences and three conflicts of the tripudic and Greek verse-beat.

V. 13-14,

 ♩ ♩ ♩ ♩ ♩ | ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩
 Quin quod parere mihi vos maiestas mea
 ♩ ♩ ♩ ♩ ♩ ♩
 A - G A-A-G | A-G || A - A A - G | A-G

 ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Procat toleratis temploque hanc deducitis?
 ♩ ♩ ♩ ♩ ♩ ♩
 A-G | A - A-G || A - A A - A | A-O-G

The tripudic rhythm intertwines the unoaccentual with the biaccentual modulation.

The weak tone *quod* (G) gravitates to the tripudic arsis.

The O tone in the last tripudium is encouraged by the conditions of the meter.

Seven coincidences and five conflicts of the Latin and Greek verse-beat.

Livius, *Comedies* (Ribbeck) II. 1,

1 1 1 | 1 1 1 1 || 1 1 1 | 1 1 1 1
 Pulicesne an cimices an pedes responde mihi.
 | | | | | | | |
 A-O - A | A-A-O - G || A-A - G | A - A - G A-G

The unoaccentual modulation at both ends of the verse, biaccentual in the middle.

The weak tone *an* (G) takes its A position.

Acatalexis in the first tripudium; the O tone in the second is conditioned by the meter.

Six coincidences, two alternations of accent and ictus.

Naevius, *Tragedies* (Ribbeck) I. 6.

V. 1-2,

1 1 1 | 1 1 1 || 1 1 1 1 | 1 1 1
 Quod tu mi gnate quaeso ut in pectus tuum
 | | | | | | | |
 A - A | A - A - G || A - G A - A - G | A - G

 1 1 1 | 1 1 1 || 1 1 1 | 1 1 1
 Demittas tamquam in fiscinam vindemitor.
 | | | | | | | |
 A-A-G | A - G || A-O-G | A - A-O-G

The first verse shows biaccentual modulation throughout, the second a blending of biaccentual with unoaccentual.

The weak tone *quod* (G) assumes accentual strength at the beginning of the dipody. The weak tone *ut* (G) gravitates to arsis. The first *in* (G) assumes the preaccentual position as A. The last *in* (G) gravitates to arsis. Accordingly, every aspect of the G law is here illustrated. Acatalexis in the artistic position. The O tone in the fourth tripudium by metrical suggestion.

Ten coincidences of the Italic and Hellenic verse-beat, and two alternations, one of which (*tuum*) is encouraged by the metrical conditions.

There is no O thesis.

V. 3,

1 1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Omnes formidant homines eius valentiam.
 | | | | | | | |
 A - G A-A-G | A - G || A - A | A-O-G

Alternation of single and double thesis. Metrical O in the fourth tripudium. Five coincidences, one alternation of accent and ictus.

V. 4, $\bar{\cup} \bar{\cup} \bar{\cup} | \cup \cup \bar{\cup} || \bar{\cup} \quad \bar{\cup} \cup \cup \bar{\cup} | \bar{\cup} \cup \bar{\cup}$
 Contempla placide formam et faciem virginis.
 $\downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow$
 A-A-G | A-G || A-G A-G² | A-O-G

Unoaccentual modulation after the first foot. The G tone *et* in tripudic arsis. Metrical O in the fourth tripudium. Coincidence of Italic and Hellenic ictus.

V. 5, $\bar{\cup} \cup \bar{\cup} | \bar{\cup} - \cup \bar{\cup} \cup || \bar{\cup} \bar{\cup} | \bar{\cup} - \bar{\cup} \cup \bar{\cup}$
 Excidit orationis omnis confidentia.
 $\downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow$
 A-O-G² | A-O-O-A-G || A-G | A-O-A-O-G

Unoaccentual modulation, with free O privilege, and one O thesis. Otherwise coincidence of Greek and Roman ictus.

The tripudic caesura after *excidit* closes the final syllable and thus legitimates the long thesis.

V. 6, $\cup \cup \bar{\cup} | \bar{\cup} \cup \bar{\cup} | \bar{\cup} \quad \bar{\cup} \bar{\cup} || \bar{\cup} \quad \bar{\cup} \bar{\cup} \bar{\cup} | \downarrow \bar{\cup}$
 Eam compotem scis nunc esse inventam probri.
 $\downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow$
 A-A-O-G | A-A-G || A-A-G | A-G

Biaccentual, with incidental unoaccentual, modulation. The metrical monosyllable *esse* gravitates to the tripudic arsis. O tone in first tripudium. Four coincidences, two alternations of accent and ictus.

Cicero, *Cato Maior* 6. 20,

$\cup \cup \bar{\cup} | \bar{\cup} \quad \bar{\cup} \cup \bar{\cup} || \bar{\cup} \quad \bar{\cup} - \bar{\cup} \bar{\cup} | \bar{\cup} \cup \bar{\cup}$
 Cedo qui vestram rem publicam tantam amisistis tam cito?
 $\downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow \qquad \downarrow$
 A-A A-G | A-A-O-G || A-A-O-A-G | A-A-G

Sic enim percontantur illi in Naevii poetae ludo. Alternation of biacentual and unoaccentual modulation. O tone in second tripudium under metrical encouragement. Six coincidences, two conflicts, of accent and ictus.

Cicero continues: Respondentur et alia et hoc in primis:

1 1 1 1 1 | 1 - 1 1 || 1 1 1 1 | 1 1 1 - 1 1 1
 Proveniebant oratores novi stulti adulescentuli
 | | | | | | | |
 A - O-O-A-G° | A-O-A-G || A - A | A - O-A-O-G

Unoaccentual modulation. Freedom of O modulation encouraged by the conditions of the meter. Coincidence of the Latin and Greek verse-beat. In spite of the frequency of the O tone, there is no O thesis.

If now we compare this interpretation of the rhythm with the traditional one, which identifies the meter of the two verses, we shall see that the traditional iambic view of the last verse does incredible violence to the tripudic conservativeness of Naevius:

1 1 1 1 1 | 1 - 1 1 || 1 1 1 1 | 1 1 1 - 1 1 1
 Proveniebant oratores novi stulti adulescentuli.
 | | | | | | | |
 A-O-O-A-G | A-O-A-G || A-G A | A - O-A-O-G

Five conflicts of accent and ictus, and two O theses.

The *Epigramma Naevii* is itself a protest against such violence to natural Latin speech, which only the hellenomania of an Ennius could commit.

V. 8,

1 1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1
 Desubito famam tollunt si quam solam videre in via.
 | | | | | | | |
 A - A - G A-G | A-G A - G || A-G A-A | A-A-G

Biaccentual tripudium at beginning and end, unoaccentual between. The two weak tones *si quam* assume tripudic relations under the leadership of the stronger: A-G. The weak tone *in* (G) has the accentual position. Seven coincidences, one conflict of accent and ictus.

V. 9,

1 1 1 1 1 | 1 1 1 1 || 1 1 1 1 | 1 1 1 1
 Quin ut quisque est meritus praesens pretium pro factis ferat.
 | | | | | | | |
 A - G A - G | A - G A - G || A - G A - A-G | A-G

Unoaccentual modulation throughout except in the arsis of the third tripudium. The weak tones *ut*, *est*, *pro*, fall in tripudic position, the first two as arsis, the last as thesis. The first six theses A, the last two, conflicts of accent and ictus.

V. 13, $\cup \bar{\cup} \cup \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} || \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \bar{\cup}$
 Suo sonitu claro fulgorivit Iuppiter.
 | | | |
 A - A - G | A-G° || A-O-A-G° | A-O-G

Unoaccentual modulation after the first tripudium. Acatalexis in third position according to tripudic law, in fourth by the conditions of meter. The coincidence of accent and ictus is thoroughgoing.

The initial iambus *suo* becomes pyrrhic, because it is subsumed under a single tripudic *tempus* or time-beat, which can utilize only two shorts or one long. The superfluous quantity having no tripudic function can have therefore no metrical function. Thus the iambic law is a purely accentual and tripudic phenomenon, which has nothing to do with quantitative rhythm, except that it is enforced against the quantitative law by the higher law of accentual rhythm. So all the other shallow vagaries of hellenizing pragmatism, such as "prehistoric initial accent," "syncope of toneless vowel," "word-groups and enclisis," "metrical prose-rhythm," etc.,—phenomena which can have none other than the tripudic explanation.

V. 15, $\bar{\cup} \quad \cup \bar{\cup} | \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} || \bar{\cup} \quad \cup \bar{\cup} \cup \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 Numquam hodie effugies quin mea moriaris manu.
 | | | | |
 A - A | A - A - G || A - A A - A - G | A - G

Biaccentual modulation. The G tone *quin* begins the rhythmic series with initial validity. Coincidence of Latin and Greek verse-beat, except last two feet.

V. 16,
 $\bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup} | \bar{\cup} \quad \bar{\cup} || \bar{\cup} \bar{\cup} \cup \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \bar{\cup}$
 Tunc ipsos adoriant ne qui hinc Spartam referat nuntium.
 | | | | |
 A - A - G A - A - G | A - A || A - G A - G° | A - O - G

V. 17,

The biaccentual modulation alternates with the unoaccentual. The weak tones *sum*, *abs*, *a* assume their respective tripudic functions. Six coincidences, two alternations of accent and ictus.

Ne mihi gerere | morem videar | lingua verum | lingula.

A - A A - G | A-G A - G || A-G A-G° | A-O-G

V. 19,

$\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ | $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ || $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ | $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$
 Passo velo vicinum, Aquilo, med in portum fer foras.
 $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$ $\dot{\downarrow}$
 A - G A - G | A - A A - G || A - G A - G | A - A - G

V. 22,

· · · · · · | · · · || · · · · | · · ·
Liberi sunt: quaque incedunt, omnes arvas opterunt.
· · · · · · | · · · || · · · · | · · ·
A-O-G A - A | A-A-G || A-G A-G | A-O-G

Unoaccentual modulation, except in second tripudium. G tone *sunt* with procatalectic validity. Metrical acatalexis in fourth tripudium. Harmony of accent and ictus.

V. 24-26, ̣ ̣ | ̣ ̣ ̣ || ̣ ̣ ̣ | ̣ ̣ ̣
 Vos qui regalis corporis custodias
 | | | |
 A - G | A-A-G° || A-O-G | A-A-O-G

Alternating unoaccentual and biaccentual modulation. The G tone *qui* in arsis. Tripudic acatalexis in third place; metrical O in fourth. It has by this time become clear that the violation of the O law of position was the sole means of avoiding the more serious violation of the tripudic accentual thesis. Coincidence of accent and ictus after the first foot.

̣ ̣ ̣ ̣ | ̣ ̣ ̣ ̣ || ̣ ̣ ̣ ̣ | ̣ ̣
 Agitatis, ite actutum in frundiferos locos,
 | | | |
 A - A-G | A - A A - G || A - A - G | A-G

Alternating biaccentual and unoaccentual modulation. The G tone *in* as arsis. Coincidence of tripudic and quantitative verse-beat, except in last two feet.

̣ ̣ ̣ | ̣ ̣ || ̣ ̣ ̣ ̣ | ̣ ̣ ̣
 Ingenio arbusta ubi nata sunt, non obsita.
 | | | |
 A - A | A-A || A - A-G°-G | A-A-O-G

Blended biaccentual and unoaccentual modulation. Weak tone *sunt* in arsis. Metrical O in last tripudium. Thoroughgoing coincidence of Italic and Hellenic verse-beat.

V. 28 ̣ ̣ ̣ ̣ ̣ | ̣ ̣ || ̣ ̣ | ̣ ̣ ̣
 Eo cum argutis linguis mutas quadrupedis.
 | | | |
 A-G A-A-G | A-G || A-G | A-A-G

Tripudic shortening does not operate against *eo*, because the final syllable has its independent tone, and does not share in the preceding acute expiration.

Alternating unoaccentual and biaccentual modulation. The G tone *cum* suffers elision. The relations of the accentual to the quantitative *tempora* in *quadrupedis* indicate strongly that Naevius intends here:

∪ ∪ ∪ ∪
 quadrupedis
 , ,
 A - O-G

which avoids the quantitative disruption of the penultimate accent, as in:

∪ ∪ ∪ ∪
 quadrupedis
 , ,
 A - A - G

In the last case, we would have coincidence of accent and ictus in all but the first and last feet; in the first case, thoroughgoing coincidence after the first foot.

V. 30-31,

∪ ∪ ∪ ∪ ∪ | ∪ ∪ || ∪ ∪ ∪ | ∪ ∪ ∪
 Sublime in altos saltus inlicite invios,
 , , , , ,
 A - A - G A-G | A-G || A - A | A-O-G

Unoaccentual modulation of the tripudia after the first. The G tone *in* gravitates to tripudic arsis. Metrical acatalexis at close. By this time we have become satisfied of the error of the theory of the "prehistoric initial accent," and of the truth of the historical initial accent in its procatalectic, as well as acatalectic position. Complete coincidence of Italic and Hellenic ictus. A careful observation of the phenomena of acatalexis and coincidence reveals the hellenizing artificiality and insincerity of the traditional theory of the *gravis accentus*, and demonstrates the tripudic distinctions, G and O.

∪ ∪ ∪ ∪ ∪ ∪ ∪ | ∪ ∪ || ∪ ∪ | ∪ ∪ ∪
 Ubi bipedes volucres lino linquant lumina.
 , , , , ,
 A - A - G A - G | A-G || A-G | A-O-G

Unoaccentual modulation of the tripudium after the first tripudic thesis. The tripudic thesis A discards *metrically* the quantity in *ubi* which it does not use *tripudically*, and it does so in the case of the trochee as well as in the more frequent one of the iambus. For, as our Varronian tradition teaches us (Goetz-Schoell, *Fragmenta* 217), *longitudo verborum duabus in rebus est, tempore et syllabis* (that is, length of *time-beat*, as well as syllabic length). *tempus ad rhythmicos pertinet, syllabae ad metricos. inter rhythmicos et metricos dissensio non nulla est, quod rhythmici in versu longitudine vocis tempora metiuntur* (measure their time-beats by the length of the expiratory effort) *et huius mensurae modulum faciunt tempus brevissimum* (and they set up as their unit of measure the *shortest possible time-beat*), *in quo cum quae syllaba enuntiata sit brevem vocari* (and they say that *any syllable whatever* when pronounced in that time-beat *is called short*).

Consequently, with the *rhythmici* our law of accentual correction or tripudic shortening may operate upon any syllable whatever when in rapid tripudic utterance the acute expiration is carried over from one syllable to another, that is, when the 'long' tripudic time-beat

┐
A

resolves itself in rapid tripudic utterance into its equivalent, two 'short' tripudic time-beats,

┘┐
A

which means of course,

↓ ↓
a - a

and may therefore assume any one of the combinations called for by the tripudic context out of the following:

┐ ┐
a - a

Therefore we shall find our law of tripudic correction, or accentual resolution, to be valid for trochee,

$\downarrow \cup$ ille = ille A-G A
--

as well as for iambus,

$\downarrow \cup$ suo = suo A-G A
--

and in neither case because of the 'tonelessness' of the final syllable, which is an *Unding* in Latin, but on the contrary because that syllable receives the most powerful of all Latin tones, the acute stress A, which it shares jointly with the initial syllable. For, as our Varronian tradition teaches us (Goetz-Schoell, *Fragmenta* 216), *acuta exilior et brevior et omni modo minor est quam gravis*, ut est facile ex musica cognoscere, cuius imago prosodia. nam et in cithara omnique psalterio *quo quaeque chorda acutior eo exilior* et tibia tanto est voce acutiore quanto cavo angustiore, adeo ut corniculo aut bamborio addito gravior reddatur, quod crassior exit in aera. brevitatem quoque acutae vocis in isdem organis animadvertere licebit, siquidem pulsu chordarum *citius acuta transvolat*, *gravis autem diutius auribus inmoratur*. *etiam ipsae chordae quae crassius sonant longiores videntur, quia laxius tenduntur*; item in fistula duo calami *brevissimi qui acutissimae vocis*. tibiae quoque *acutiores quae breviores* et his foramina quam sunt ori proxima et *brevioris aeris motum persentiscunt tam vocem reddunt acutam*. *sic in loquentium legentiumque voce ubi sunt prosodiae velut quaedam stamina, acuta tenuior est quam gravis et brevis adeo, ut non longius quam per unam syllabam, quin immo per unum tempus protrahatur; cum gravis quo uberius et tardior est diutius in verbo moretur et iunctim quamvis in multis syllabis residat*. quocirca graves numero sunt plures, pauciores acutae, flexae rarissimae.

Let us observe in the richer phenomena of Latin speech the crushing correlative energy of this tripudic stress resolution and stress contraction:

$\cup \cup$ hice = hic A A
$\cup \cup$ hoce = hoc A A

THE LITERARY SATURNIAN

$\begin{smallmatrix} \downarrow & \cup \\ \text{essi} & = & \text{essi} & = & \text{es} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \cup & & \cup & \downarrow \\ \text{esti} & = & \text{esti} & = & \text{est} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{bene} & = & \text{bene} & = & \text{bene} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{male} & = & \text{male} & = & \text{male} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{mihi} & = & \text{mihi} & = & \text{mihi} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{tibi} & = & \text{tibi} & = & \text{tibi} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{sibi} & = & \text{sibi} & = & \text{sibi} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{ibi} & = & \text{ibi} & = & \text{ibi} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{ubi} & = & \text{ubi} & = & \text{ubi} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \downarrow & & \cup & \downarrow & & \cup & \cup \\ \text{ave} & = & \text{ave} & = & \text{ave} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{smallmatrix} \downarrow & \cup & & \cup & \downarrow & & \downarrow \\ \text{dice} & = & \text{dice} & = & \text{dic} \\ \text{A-G} & & \text{A} & & \text{A} \end{smallmatrix}$

$\begin{array}{c} \downarrow \cup \\ \text{duce} \end{array} = \begin{array}{c} \cup \downarrow \cup \\ \text{duce} \end{array} = \begin{array}{c} \downarrow \\ \text{duc} \end{array}$
 A-G A A

$\begin{array}{c} \cup \downarrow \cup \\ \text{face} \end{array} = \begin{array}{c} \downarrow \\ \text{fac} \end{array}$
 A A

$\begin{array}{c} \cup \downarrow \cup \\ \text{fere} \end{array} = \begin{array}{c} \downarrow \\ \text{fer} \end{array}$
 A A

$\begin{array}{c} \cup \downarrow \cup \\ \text{neque} \end{array} = \begin{array}{c} \downarrow \\ \text{nec} \end{array}$
 A A

$\begin{array}{c} \downarrow \cup \\ \text{atque} \end{array} = \begin{array}{c} \cup \downarrow \cup \\ \text{atque} \end{array} = \begin{array}{c} \downarrow \\ \text{ac} \end{array}$
 A-G A A

$\begin{array}{c} \downarrow \cup \\ \text{sive} \end{array} = \begin{array}{c} \cup \downarrow \cup \\ \text{sive} \end{array} = \begin{array}{c} \downarrow \\ \text{seu} \end{array}$
 A-G A A

$\begin{array}{c} \downarrow \cup \\ \text{neve} \end{array} = \begin{array}{c} \cup \downarrow \cup \\ \text{neve} \end{array} = \begin{array}{c} \downarrow \\ \text{neu} \end{array}$
 A-G A A

$\begin{array}{c} \downarrow \cup \downarrow \\ \text{hodie} \end{array} = \begin{array}{c} \cup \downarrow \cup \downarrow \\ \text{hodie} \end{array} = \begin{array}{c} \cup \downarrow \cup \downarrow \\ \text{hodie} \end{array}$
 A-O-G A-G A-G

$\begin{array}{c} \cup \downarrow \cup \downarrow \\ \text{valide} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{valde} \end{array}$
 A-G A-G

$\begin{array}{c} \cup \downarrow \cup \downarrow \\ \text{solidus} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{soldus} \end{array}$
 A-G A-G

$\begin{array}{c} \cup \downarrow \cup \downarrow \\ \text{calidus} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{caldus} \end{array}$
 A-G A-G

$\cup \cup \cup \cup$ $\cup \cup$
 siticus = siccus
 A - G A - G

$\cup \cup \cup \cup$ $\cup \cup$
 laridum = lardum
 A - G A - G

$\cup \cup \cup$ $\cup \cup \cup$ $\cup \cup$
 ordino = ordino = orno
 A - O - G A - G A - G

$\cup \cup \cup$ $\cup \cup \cup$ $\cup \cup$
 subrego = subrego = surgo
 A - O - G A - G A - G

$\cup \cup \cup$ $\cup \cup \cup$ $\cup \cup$
 perrego = perrego = pergo
 A - O - G A - G A - G

$\cup \cup \cup \cup$ $\cup \cup \cup \cup$ $\cup \cup$
 avicaps = aviceps = auceps
 A - A A - G A - G

$\cup \cup \cup$ $\cup \cup \cup$ $\cup \cup$ $\cup \cup \cup$
 elavo = elavo = elvo = eluo
 A - O - G A - G A - G A - O - G

$\cup \cup \cup$ $\cup \cup \cup$ $\cup \cup$ $\cup \cup \cup$
 denovo = denovo = denovo = denuo
 A - O - G A - G A - G A - O - G

$\cup \cup$ $\cup \cup$ $\cup$ $\cup \cup$ $\cup \cup$
 sacros = sacros = sacrs = sacers = sacer
 A - G A A A - G A - G

$\cup \cup$ $\cup \cup$ $\cup$ $\cup \cup$ $\cup \cup$
 agros = agros = agrs = agers = ager
 A - G A A A - G A - G

$\cup \cup$ $\cup \cup$ $\cup$ $\cup$ $\cup \cup$
 Martis = Martis = Martis = Mars = Mar[mar]
 A - G A A A A - G

$\begin{array}{c} \downarrow \downarrow \\ \text{sortis} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{sortis} \end{array} = \begin{array}{c} \downarrow \\ \text{sorts} \end{array} = \begin{array}{c} \downarrow \\ \text{sors} \end{array}$
 A-G A A A

$\begin{array}{c} \downarrow \downarrow \\ \text{partis} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{partis} \end{array} = \begin{array}{c} \downarrow \\ \text{parts} \end{array} = \begin{array}{c} \downarrow \\ \text{pars} \end{array} = \begin{array}{c} \downarrow \\ \text{par} \end{array}$
 A-G A A A A

$\begin{array}{c} \downarrow \downarrow \\ \text{Laris} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{Laris} \end{array} = \begin{array}{c} \downarrow \\ \text{Lars} \end{array} = \begin{array}{c} \downarrow \\ \text{Lar} \end{array} \left\{ \begin{array}{l} \text{So feris} = \text{fers} \\ \text{ferit} = \text{fert} \\ \text{feritis} = \text{fertis} \\ \text{ferere} = \text{ferre} \end{array} \right.$
 A-G A A A

$\begin{array}{c} \downarrow \downarrow \downarrow \\ \text{agrulus} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{agrulus} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{agrlus} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{agerlus} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{agellus} \end{array}$
 A-O-G A-G A-G A-A-G A-A-G

$\begin{array}{c} \downarrow \downarrow \downarrow \\ \text{scabnulum} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{scabnulum} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{scabnlum} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{scabenlum} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{scabellum} \end{array}$
 A-O-G A-G A-G A-A-G A-A-G

$\begin{array}{c} \downarrow \downarrow \downarrow \\ \text{praedico} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{praedico} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{praedco} \end{array} = \begin{array}{c} \downarrow \downarrow \\ \text{praeco} \end{array}$
 A-O-G A-G A-G A-G

$\begin{array}{c} \downarrow \downarrow \downarrow \\ \text{aramentum} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{armentum} \end{array}$
 A - A - G A-A-G

$\begin{array}{c} \downarrow \downarrow \downarrow \\ \text{aragentum} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{argentum} \end{array}$
 A - A - G A-A-G

$\begin{array}{c} \downarrow \downarrow \downarrow \downarrow \\ \text{repeperi} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \downarrow \\ \text{repeperi} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{repperi} \end{array}$
 A - A - G A - O - G A - O - G

$\begin{array}{c} \downarrow \downarrow \downarrow \downarrow \\ \text{reiicio} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \downarrow \\ \text{reiicio} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \\ \text{reicio} \end{array} = \begin{array}{c} \downarrow \downarrow \downarrow \downarrow \\ \text{reicio} \end{array}$
 A - A - G A - O - G A - O - G A - A - G

$\begin{array}{c} \downarrow \cup \cup \cup \downarrow \\ \text{perquitio} = \text{perquitio} = \text{perquutio} = \text{percutio} \\ \text{A - A - G} \quad \text{A - O - G} \quad \text{A - O - G} \quad \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \cup \cup \cup \downarrow \quad \cup \downarrow \cup \cup \downarrow \quad \downarrow \cup \cup \downarrow \quad \downarrow \cup \cup \downarrow \\ \text{quinquedecim} = \text{quinquedecim} = \text{quinquedecim} = \text{quindecim} \\ \text{A - A - G} \quad \text{A - O - G} \quad \text{A - O - G} \quad \text{A - O - G} \end{array}$

$\begin{array}{c} \downarrow \downarrow \downarrow \quad \cup \downarrow \downarrow \quad \downarrow \downarrow \downarrow \\ \text{obmitto} = \text{obmitto} = \text{omitto} \\ \text{A - A - G} \quad \text{A - G} \quad \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \downarrow \downarrow \quad \cup \downarrow \downarrow \quad \downarrow \downarrow \downarrow \\ \text{cannalis} = \text{cannalis} = \text{canalis} \\ \text{A - A - G} \quad \text{A - G} \quad \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \downarrow \downarrow \quad \cup \downarrow \downarrow \quad \downarrow \downarrow \downarrow \\ \text{dissertus} = \text{dissertus} = \text{disertus} \\ \text{A - A - G} \quad \text{A - G} \quad \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \downarrow \quad \downarrow \downarrow \\ \text{naro} = \text{narro} \\ \text{A - G} \quad \text{A - G} \end{array}$

$\begin{array}{c} \downarrow \cup \quad \downarrow \cup \\ \text{buca} = \text{bucca} \\ \text{A - G} \quad \text{A - G} \end{array}$

$\begin{array}{c} \downarrow \downarrow \quad \downarrow \downarrow \\ \text{sucus} = \text{succus} \\ \text{A - G} \quad \text{A - G} \end{array}$

$\begin{array}{c} \cup \downarrow \cup \cup \downarrow \quad \cup \downarrow \cup \cup \downarrow \quad \downarrow \cup \cup \downarrow \\ \text{calefacio} = \text{calefacio} = \text{calfacio} \\ \text{A - A - G} \quad \text{A - A - G} \quad \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \downarrow \quad \cup \downarrow \quad \downarrow \\ \text{enos} = \text{enos} = \text{nos} \\ \text{A - G} \quad \text{A} \quad \text{A} \end{array}$

$\begin{array}{c} \downarrow \downarrow \quad \cup \downarrow \quad \cup \downarrow \\ \text{Ego} = \text{ego} = \text{ego} = \text{io, je, etc.} \\ \text{A - G} \quad \text{A} \quad \text{A} \end{array}$

$\bar{\downarrow} \cup \quad \bar{\cup} \bar{\downarrow} \cup$
 ille = ille = il, le, etc.
 A-G A

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\cup} \bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow} \cup$
 Casmena = Casmena = Camena
 A - A - G A - G A - A - G

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \quad \bar{\cup} \bar{\downarrow} \bar{\cup} \quad \bar{\downarrow}$
 proinde = proinde = proind = proin
 A - A - G A - A A A

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \quad \bar{\cup} \bar{\downarrow} \bar{\cup} \quad \bar{\downarrow}$
 deinde = deinde = deind = dein
 A - A - G A - A A A

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \quad \bar{\cup} \bar{\downarrow} \bar{\cup} \quad \bar{\downarrow}$
 aisne = aisne = aisn = ain
 A - A - G A - A A A

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \quad \bar{\cup} \bar{\downarrow} \bar{\cup} \quad \bar{\downarrow} \bar{\downarrow}$
 exinde = exinde = exind = exin
 A - A - G A - A A A - G

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \quad \bar{\cup} \bar{\downarrow} \bar{\cup} \quad \bar{\downarrow} \bar{\downarrow}$
 videsne = videsne = videsn = viden
 A - A - G A - A A A - G

$\bar{\downarrow} \bar{\downarrow} \cup \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \quad \bar{\downarrow} \bar{\downarrow}$
 egone = egone = egon
 A - A - G A - A A - G

It is clear therefore the phenomena of 'syncope' and 'iambic-shortening' are tripudic phenomena, and in no sense phenomena of tonelessness. On the contrary the stress exuberance of the tripudium is their universal cause.

Precisely so too with the phenomena of 'vowel-weakening' after the accent, regardless of whether the syllable involved is itself O or A:

$\bar{\downarrow} \bar{\cup} \bar{\downarrow} \bar{\downarrow} \quad \bar{\downarrow} \bar{\cup} \bar{\downarrow} \bar{\downarrow}$
 confacio = conficio
 A - A - G A - A - G

↓ ↓ ↓	↓ ↓ ↓
conscando =	conscendo
A - A - G	A - A - G

↓ ↓ ↓	↓ ↓ ↓
concaedo =	concido
A - A - G	A - A - G

↓ ↓ ↓	↓ ↓ ↓
conclauo =	concludo
A - A - G	A - A - G

↓ ↓ ∪ ↓	↓ ↓ ∪ ↓
exaestimo =	existimo
A - A - O - G	A - A - O - G

Hence it is that hellenizing pragmatism invents its theory of the 'pre-historic initial accent,' because it had to explain 'vowel-weakening' under the 'historical' accent.

Let us observe in conclusion some of the manifold phases of this vowel-tempering following the sledge-hammer stress of the initial accent:

↓ ∪ ↓	↓ ∪ ↓
conlego =	colligo
A - O - G	A - O - G

↓ ∪ ↓	↓ ∪ ↓
concado =	concido
A - O - G	A - O - G

∪ ↓ ↓	∪ ↓ ↓
cecadi =	cecidi
A - G	A - G

↓ ↓ ↓	↓ ↓ ↓
cecaedi =	cecidi
A - A - G	A - A - G

∪ ↓ ↓	∪ ↓ ↓
novotas =	novitas
A - G	A - G

$\begin{smallmatrix} \cup & \cup & \perp \\ \text{piotas} & = & \text{pietas} \\ \text{A} - \text{G} & & \text{A} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \cup & \cup & \perp \\ \text{pepari} & = & \text{peperi} \\ \text{A} - \text{G} & & \text{A} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \perp \\ \text{expars} & = & \text{expers} \\ \text{A} - \text{G} & & \text{A} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \perp \\ \text{sollars} & = & \text{sollers} \\ \text{A} - \text{G} & & \text{A} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{reddedi} & = & \text{reddidi} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{aufero} & = & \text{aufero} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$
 the material was already tempered.

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{contemax} & = & \text{contumax} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{aucapor} & = & \text{aucupor} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{opt mus} & = & \text{optumus} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{maximus} & = & \text{maxumus} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$

$\begin{smallmatrix} \perp & \cup & \perp \\ \text{aurifax} & = & \text{aurifex} \\ \text{A} - \text{O} - \text{G} & & \text{A} - \text{O} - \text{G} \end{smallmatrix}$

Thus nowhere does the phenomenon of tonelessness involve either syncope or shortening, or any other sort of disappearance, which on the contrary, like the phenomenon of vowel weakening itself, all emerge as manifestations, in one form or another, of the correptive, crushing, or tempering energy of the double acute-stress of tripudic accent.

Returning now to our metrical and rhythmic problems, we shall have no doubt in setting aside the results of hellenizing pragmatism *in toto*, and substituting for the sophistries of quantitative theory the realities of tripudic truth:

$\downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
nempe	= nempe	= nempe
A-G	A	A
$\downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
unde	= unde	= unde
A-G	A	A
$\downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
inde	= inde	= inde
A-G	A	A
$\downarrow \downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
proinde	= proinde	= proinde
A-A-G	A-G	A-G
$\downarrow \downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
deinde	= deinde	= deinde
A-A-G	A-G	A-G
$\downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
quippe	= quippe	= quippe
A-G	A	A
$\downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
ille	= ille	= ille
A-G	A	A
$\downarrow \cup$	$\cup \downarrow \cup$	$\cup \downarrow \cup$
iste	= iste	= iste,
A-G	A	A

So non volo
A - A-G
= non volo
A - G
= nolo.
A-G

wherever throughout the whole extent of scenic art the phenomena in question are involved. For, as our Varronian tradition again explains (Goetz-Schoell, *Fragmenta* 217. 30), *rhythmici temporibus syllabas, metrici tempora syllabis finiunt* (the *time-beat* is the *syllable* of your *rhythmici*, and not the syllable itself; the *syllable itself* is the *time-beat* of your *metrici*, and not the time-beat itself).

V. 32-33,

↓	↑		↑	↑	↑		↑	↓	↑	↑		↑	↓	↑
Ut	in	venatu	vitulantis	ex	suis									
A-G		A-A-G		A-O-A	-G		A-A-G							
↑	↑	↑	↑	↑		↑	↑		↑	↓	↑	↑	↓	↑
Lucis	nos	mittat	poenis	decoratas	feris.									
A-G	A	-A-G		A-G		A	-A-G		A-G					

Unoaccentual alternating with biaccentual modulation of the tripudium. The weak tone *ut* (G) functions as A in the powerful initial position. The weak tone *in* (G) assumes its normal arsis position. Acatalexis in the third place. Coincidence of accentual and quantitative thesis, except at the beginning and end of each verse.

V. 35,	↑	↓	↑	↑		↑	↑		↑	↓	↑	↑	↓	↑
	Thysigeræ	Bacchæ	Bacchico	cum	schemate.									
	A-A-G		A-G		A-O-G		A-A-O-G							

Biaccentual modulation in first tripudium, unoaccentual in second and third, biaccentual followed by unoaccentual in fourth. Weak tone *cum* (G) in strong tripudic procatalexis as A. Tripudic acatalexis in third place, metrical O in fourth. Coincidence of Italic and Hellenic thesis.

V. 37,	↑	↑	↑	↓	↑	↓		↑	↑		↑	↓	↑
	Dic	quo	pacto	eum	potiti,	pugnan	an	olis?					
	A-A	A-A		A-A-G		A-G		A-A-G					

Weak tone *an* (G) in procatalectic prominence. Tripudic correption of *eum* under the double time-beat.

V. 38,

Ne ille mei feri ingeni iram atque animi acrem acrimoniam.
 A - G A - G | A - A - A A - A || A - A | A - O - A - O - G

Such would be the orthodox interpretation with Greek elisions. There is no doubt however that Naevius means:

Ne ille mei feri ingeni iram atque animi acrem acrimoniam.
 A - A A - A | A - A A - A || A - A | A - O - A - O - G

Tripudic correption of *ne ille* under acute thesis and acute arsis: *nam rhythmi temporibus syllabas finiunt*. So also of *mei* under acute thesis. Weak tone *ne* (G) in powerful initial position as A. Metrical acatalexis in last tripudium. The biaccentual modulation reproduces perfectly the unoaccentual effect by successive eliminations of the tripudic arsis. Complete coincidence of Greek and Roman verse-beat.

V. 39,

Cave sis tuam contendas iram contra cum ira Liberi.
 A - A A - A | A - G A - G || A - G A - G | A - O - G

Tripudic correption of *cave sis* to trochaic equivalent. Metrical acatalexis in fourth tripudium. Equivalent unoaccentual modulation throughout. Coincidence of tripudic and quantitative verse-beat.

We have dwelt thus exhaustively upon the phenomena in Naevius in order to make clear that the great master of Italic art had solved for all time the problem of modulating the rhythm of the doubleaccent to that of quantitative verse. His method of accomplishing his task was the only possible artistic one, namely the unoaccentual modulation of the tripudium, for which Andronicus had abundantly prepared the way with the literary Saturnian:

↓ ↑ ↓ ↑ | ↓ ↑ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓
 Virum mihi Camena insece versutum
 A-G A-G | A-A-G° | A-O-G | A-A-G

Unoaccentual paracatalexis in the first tripudium, preparing the way for the iambic modulation of the tripudic dipody: unoaccentual acatalexis in the third tripudium, preparing the way for the trochaic modulation of the tripudic dipody.

But the auspicious beginning of Naevius was turned awry by the evil genius of Ennius, and two hundred years of artificiality, snobbery, and pretence was the heavy penalty that Roman art had to pay:

Immortales mortales si foret fas flere,
 Flerent divae Camenae Naevium poetam
 Itaque postquam est Orchi traditus thesauro,
 Obliti sunt Romae loquier lingua Latina!

Passing over Plautus, who was wholly loyal to Naevius and the *rhythmus cum metro*, let us observe the strange phenomena of Ennius with his artificial dualism in art, the *rhythmus et metrum*. It will be well, however, before taking leave of our scenic *rhythmici* proper, to show by a few stock examples taken at random from the current *Studien* and *Forschungen* of hellenizing metric the hopeless error of all their quantitative theorizing about the tripudic art of Plautus and his fellows:

Asin. 117,

↓ ↑ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Nempe in foro ibi si quid opus fuerit meminero.
 | | | | | | | |
 A - G | A - A - G || A - A A - G | A - A - G

Alternating unoaccentual and biaccentual modulation of tripudic rhythm. Coincidence of tripudic with quantitative verse-beat. Tripudic correction of *ibi* and *opus* under acute stress. Weak tones *in* and *si* gravitate to arsis; *quid* rises at beginning of tripudic series to A.

Asin. 339,

↓ ↓ ↓ ↓ ↓ ↑ | ↓ ↓ || ↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓
 Ita enim vero, sed tamen tu nempe eos asinos praedicas.
 | | | | | | | |
 A - A A-G | A - A-G || A - A A - A - G | A-O-G

Alternating biaccentual and unoaccentual tripudia. Coincidence of tripudic and quantitative verse-beat. Tripudic correction of *enim* and *eos* under the resolved time-beat A. Weak tone *sed* (G) in tripudic thesis as A. Metrical acatalexis in fourth tripudium.

Aul. 294,

$\bar{\cup}'\cup \quad \bar{\downarrow} \quad \bar{\downarrow} \quad | \quad \bar{\downarrow} \quad \bar{\downarrow} \quad || \quad \bar{\cup}'\bar{\cup} \quad \bar{\downarrow} \quad \bar{\cup}'\bar{\cup} \quad \bar{\downarrow} \quad | \quad \bar{\downarrow} \quad \bar{\downarrow} \quad \bar{\downarrow}$
 Nempe sicut dicis. Quid hic non poterat de suo?
 $\quad \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad |$
 A - A-G | A-G || A - G A - G | A-A-G

Biaccentual modulation in first and last tripudium, unoaccentual between. Coincidence of accent and ictus, except in the metrically conditioned last foot. Tripudic correction of *nempe* and *quid hic* under the resolved time-beat. Weak tones *non* and *de* perform their respective tripudic functions. Thus hellenizing pragmatism will have to swallow the bitter pill of 'trochaic' as well as 'iambic' shortening, which means the final bankruptcy of its doctrine. For other examples of tripudic shortening of the trochee *nempe*, cf. Cas. 599, Merc. 776, Mil. 906, 922, Most. 335, Rud. 343, 565, 1392, Trin. 328, 427, Truc. 362, Phorm. 307, Epid. 449, Men. 1030, Mil. 337, Pseud. 353, 1169, 1189, Rud. 565, 567, 1080, Adelph. 742, and:

Bacch. 188,

$\bar{\downarrow} \quad \bar{\downarrow} \quad \bar{\downarrow} \quad \quad \bar{\cup}'\bar{\cup} \quad \bar{\downarrow} \quad | \quad \bar{\downarrow} \quad \bar{\downarrow} \quad || \quad \bar{\cup}'\bar{\cup} \quad \bar{\downarrow} \quad \bar{\downarrow} \quad | \quad \bar{\downarrow} \quad \bar{\downarrow}$
 Rogabis me ubi sit: Vivit, nempe recte valet.
 $\quad \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad |$
 A-A-G A - G | A-G || A - A-G | A-G

The truth about *nempe* is particularly emphasized in:

Pseud. 151,

$\bar{\cup}'\bar{\cup} \quad \bar{\cup}'\bar{\cup} \quad \bar{\downarrow} \quad \bar{\downarrow} \quad \bar{\downarrow} \quad | \quad \bar{\downarrow} \quad \bar{\downarrow} \quad \bar{\downarrow} \quad || \quad \bar{\downarrow} \quad \bar{\cup}'\bar{\cup} \quad \bar{\downarrow} \quad \bar{\downarrow} \quad | \quad \bar{\downarrow} \quad \bar{\cup}'\bar{\cup}$
 Nempe ut animati estis, vincitis duritia tergi hoc atque me
 $\quad \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad | \quad \quad \quad |$
 A - A A - A-G | A-A-G || A-A-G A - A | A-G-A

The rapid articulation of such accentual proclitics plays into the hands of tripudic correption.

Haut. 534,

$\bar{\text{U}} \quad \bar{\text{N}} \quad \bar{\text{D}} \quad | \quad \bar{\text{A}} \quad \bar{\text{D}} \quad \bar{\text{U}} \quad \bar{\text{L}} \quad \bar{\text{E}} \quad \bar{\text{S}} \quad \bar{\text{S}} \quad | \quad \bar{\text{A}} \quad \bar{\text{M}} \quad \bar{\text{I}} \quad \bar{\text{C}} \quad \bar{\text{A}} \quad \bar{\text{E}} \quad | \quad \bar{\text{Q}} \quad \bar{\text{U}} \quad \bar{\text{O}} \quad \bar{\text{D}} \quad \bar{\text{A}} \quad \bar{\text{R}} \quad \bar{\text{E}} \quad \bar{\text{T}}.$
 Unde esset adulescenti, amicae quod daret.
 $\text{A} - \text{A} - \text{G} \quad | \quad \text{A} - \text{O} - \text{A} \quad || \quad \text{A} - \text{A} - \text{G} \quad | \quad \text{A} - \text{A} - \text{G}$

Cas. 631,

$\bar{\text{P}} \quad \bar{\text{A}} \quad \bar{\text{R}} \quad \bar{\text{D}} \quad \bar{\text{A}} \quad \bar{\text{L}} \quad \bar{\text{I}} \quad \bar{\text{S}} \quad \bar{\text{C}} \quad \bar{\text{A}} \quad | \quad \bar{\text{P}} \quad \bar{\text{E}} \quad \bar{\text{R}} \quad \bar{\text{I}} \quad | \quad \bar{\text{U}} \quad \bar{\text{N}} \quad \bar{\text{D}} \quad \bar{\text{E}} \quad \bar{\text{M}} \quad \bar{\text{E}} \quad \bar{\text{A}} \quad \bar{\text{E}} \quad \bar{\text{U}} \quad \bar{\text{S}} \quad \bar{\text{U}} \quad \bar{\text{R}} \quad \bar{\text{P}} \quad \bar{\text{A}} \quad \bar{\text{N}} \quad \bar{\text{T}} \quad \bar{\text{A}} \quad \bar{\text{U}} \quad \bar{\text{R}} \quad \bar{\text{E}} \quad \bar{\text{S}} \quad \bar{\text{O}} \quad \bar{\text{N}} \quad \bar{\text{I}} \quad \bar{\text{T}} \quad \bar{\text{U}} \quad \bar{\text{M}} \quad \bar{\text{P}}.$
 Pardalisca. Perii: unde meae usurpant aures sonitum?
 $\text{A} - \text{O} - \text{A} - \text{G} \quad | \quad \text{A} - \text{G} \quad \text{A} - \text{G} \quad || \quad \text{A} - \text{A} \quad \text{A} - \text{G} \quad | \quad \text{A} - \text{G} \quad \text{A} - \text{G}$

Semi-hiatus after *meae*.

Andr. 511,

$\bar{\text{U}} \quad \bar{\text{N}} \quad \bar{\text{D}} \quad \bar{\text{E}} \quad \bar{\text{I}} \quad \bar{\text{D}} \quad \bar{\text{S}} \quad \bar{\text{C}} \quad \bar{\text{I}} \quad \bar{\text{S}} \quad ? \quad | \quad \bar{\text{A}} \quad \bar{\text{U}} \quad \bar{\text{D}} \quad \bar{\text{I}} \quad \bar{\text{V}} \quad \bar{\text{I}} \quad \bar{\text{E}} \quad \bar{\text{T}} \quad \bar{\text{C}} \quad \bar{\text{R}} \quad \bar{\text{E}} \quad \bar{\text{D}} \quad \bar{\text{O}} \quad | \quad \bar{\text{M}} \quad \bar{\text{U}} \quad \bar{\text{L}} \quad \bar{\text{T}} \quad \bar{\text{A}} \quad \bar{\text{C}} \quad \bar{\text{O}} \quad \bar{\text{N}} \quad \bar{\text{C}} \quad \bar{\text{U}} \quad \bar{\text{R}} \quad \bar{\text{R}} \quad \bar{\text{U}} \quad \bar{\text{N}} \quad \bar{\text{T}} \quad \bar{\text{S}} \quad \bar{\text{I}} \quad \bar{\text{M}} \quad \bar{\text{U}} \quad \bar{\text{L}}.$
 Unde id scis? Audivi et credo: multa concurrunt simul.
 $\text{A} - \text{A} - \text{G} \quad \text{A} - \text{A} \quad | \quad \text{A} - \text{A} - \text{G} \quad || \quad \text{A} - \text{G} \quad \text{A} - \text{A} - \text{G} \quad | \quad \text{A} - \text{G}$

Pers. 760,

$\bar{\text{U}} \quad \bar{\text{N}} \quad \bar{\text{D}} \quad \bar{\text{E}} \quad \bar{\text{G}} \quad \bar{\text{O}} \quad \bar{\text{M}} \quad \bar{\text{N}} \quad \bar{\text{I}} \quad \bar{\text{S}} \quad | \quad \bar{\text{H}} \quad \bar{\text{I}} \quad \bar{\text{L}} \quad \bar{\text{A}} \quad \bar{\text{R}} \quad \bar{\text{O}} \quad \bar{\text{S}} \quad | \quad \bar{\text{L}} \quad \bar{\text{U}} \quad \bar{\text{D}} \quad \bar{\text{E}} \quad \bar{\text{N}} \quad \bar{\text{T}} \quad \bar{\text{I}} \quad \bar{\text{S}} \quad | \quad \bar{\text{L}} \quad \bar{\text{A}} \quad \bar{\text{E}} \quad \bar{\text{T}} \quad \bar{\text{I}} \quad \bar{\text{F}} \quad \bar{\text{I}} \quad \bar{\text{C}} \quad \bar{\text{A}} \quad \bar{\text{N}} \quad \bar{\text{T}} \quad \bar{\text{I}} \quad \bar{\text{S}}.$
 Unde ego omnis hilaros ludentis laetificantis
 $\text{A} - \text{A} - \text{G} \quad | \quad \text{A} - \text{G} \quad \text{A} - \text{A} - \text{G} \quad || \quad \text{A} - \text{O} - \text{O} - \text{A} - \text{G} \quad |$
 $\bar{\text{F}} \quad \bar{\text{A}} \quad \bar{\text{C}} \quad \bar{\text{I}} \quad \bar{\text{A}} \quad \bar{\text{M}} \quad \bar{\text{U}} \quad \bar{\text{T}} \quad \bar{\text{F}} \quad \bar{\text{I}} \quad \bar{\text{A}} \quad \bar{\text{N}} \quad \bar{\text{T}}.$
 faciam ut fiant.
 $\text{A} - \text{G} \quad \text{A} - \text{G}$

Alternating biaccentual and unoaccentual modulation in the first dipody; unoaccentual alone in second. Alternating harmony and conflict of accent and ictus in first dipody; harmony only in second. Thus the error of the iambic interpretation is patent:

$\bar{\text{U}} \text{nde} \text{ego} \text{omnis} \text{hilaros} \text{ludentis} \text{laetificantis}$
 $\text{A} - \text{A-G} \mid \text{A} - \text{G} \text{A} - \text{A-G} \parallel \text{A-O-O-A-G} \mid$
 faciam ut fiant.
 $\text{A} - \text{G} \text{A-G}$

Five conflicts of accent and ictus, including a O thesis: an impossible artificiality, entirely foreign to the scenic *rhythmici*.

Andr. 750,

$\text{Qui hic neminem alium videam? Miror unde sit.}$
 $\text{A} - \text{A-O} \mid \text{A} - \text{G} \text{A} - \text{G} \parallel \text{A-G}^\circ \mid \text{A-O-G}$

Eun. 305,

$\text{Unde is? Egon e? nescio hercle neque unde eam neque quorsum eam.}$
 $\text{A} - \text{A} \text{A} - \text{G}^\circ \mid \text{A-O-A-G} \parallel \text{A} - \text{A-G} \mid \text{A} - \text{A} \text{A-G}$

Tripudic shortening in *egone* and *neque unde*.

Capt. 109,

$\text{Unde saturitate saepe ego exivi ebrius.}$
 $\text{A} - \text{A-O-A-G} \mid \text{A} - \text{A} \parallel \text{A-A} \mid \text{A-O-G}$

Pyrrhic shortening of *unde* under the resolved time-beat.

For other examples cf. Cist. II. 3. 19, Mil. 376, Pers. 494, Poen. 109, 1055, Trin. 218, Epid. 144, Mil. 687, and:

Pers. 150,

$\text{Qui sibi parentes fuerint unde surrupta sit.}$
 $\text{A} - \text{A} \text{A-A-G} \mid \text{A} - \text{G} \parallel \text{A} - \text{A} \mid \text{A-O-G}$

Pyrrhic shortening of iambus *sibi* and trochee *unde* under the rapid double stress in the same verse. It has thus become plain that the whole "syncope-law" like the "iambic law" must be relegated to the limbo of hellenizing empiricism. For, as our Varronian tradition explains (*Fragmenta* 216), *acuta tenuior est quam gravis et brevis adeo, ut non longius quam per unam syllabam, quin immo per unum tempus protrahatur*: whence it follows that the *tempus brevissimum* or resolved time-beat will shorten *any* long syllable to which it is propagated.

Amph. 1000,

1 1 1 1 1 | 1 1 1 || 1 1 1 1 1 | 1 1
 Atque illum sursum ascendero: inde optume aspellam virum.
 | | | | | | | | | |
 A - A - G A - A | A - O - G || A - A - O - A - A - G | A - G

Aul. 707,

1 1 1 1 1 | 1 1 || 1 - 1 1 | 1 1
 Indequē spectabam ubi aurum abstrudebat senex.
 | | | | | | | | | |
 A - G A - A | A - A || A - O - A - G | A - G

The ictus on the O tone reproduces exactly the tripudic modulation in the first dipody: a graceful and masterly experiment with the otherwise impossible O thesis. Tribrach shortening of the dactyl *indeque* under tripudic resolution of the A time-beat. The artificiality of the hellenizing interpretation is patent:

1 1 1 1 1 | 1 1 || 1 - 1 1 | 1 1
 Indequē spectabam ubi aurum abstrudebat senex.
 | | | | | | | | | |
 A - O - G A - A | A - A || A - O - A - G | A - G

A penultimate O as thesis is the mortal sin of Ennius and the *rhythmus et metrum*; such utter artificiality is wholly foreign to the *rhythmici* and their principle of *rhythmus cum metro*.

Amph. 429,

1 1 1 1 1 | 1 1 || 1 1 1 1 1 | 1 1
 Cadus erat vini: inde implevi hirneam. Ingressust viam.
 | | | | | | | | | |
 A - A - G A - A | A - A - G || A - O - A - A - G | A - G

Asin. 777,

˘ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘
 Neque quom descendat inde det quoiquam manum.
 | | | | |
 A - G A - A - G | A - G || A - A - G | A - G

Pers. 394:

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘
 Dabuntur dotis tibi inde sescenti logi.
 | | | | |
 A - A - G A - G | A - G || A - A - G | A - G

Tribrach shortening of *tibi inde* under the resolved time-beat.

Amph. 156,

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘
 Inde cras e promptuaria cella depromar ad flagrum.
 | | | | |
 A - A - G° | A - O - A - O - G || A - G A - A - G | A - A - G

Pyrrhic shortening of *inde*. Weak tones *e* and *ad* in arsis and thesis position respectively.

Poen. 902,

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘
 Ibidem gnatust, inde surruptus fere sexennis, postibi.
 | | | | |
 A - G A - G | A - A A - G || A - A A - G° | A - O - G

Anapestic shortening of *ibidem*, pyrrhic of *inde*, under the tripudic resolution of the A time-beat. For other examples, cf. Aul. 366, 679, Capt. 128, Most. 744, Poen. 2, 1153, Pseud. 588, Phorm. 681, Cas. 902, 932, Stich. 67.

Amph. 973,

˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘
 Recte loquere et proinde diligentem ut uxorem decet
 | | | | |
 A - G A - G | A - G° || A - O - A - G A - A - G | A - G

Pers. 570,

Proinde tu tibi iubeas concludi aedis foribus ferreis.
 A - G A - A | A - G A - A || A - G A - G° | A - O - G

Tribrach shortening of *proinde* in both verses. So also:

Haut. 65,

Servos complures: proinde quasi nemo siet.
 A - G A - A - G | A - G || A - A - G | A - G

Phorm. 668,

Sescentas proinde scribito iam mihi dicas.
 A - A - G | A - G || A - O - G A - A | A - G

Tribrach shortening of *proinde* in both verses.

Sed quid plura! The story is the same for *deinde*, *quippe*, *ille*, and *iste*, as we may readily satisfy ourselves by examining the very examples, which the cocksure advocates of "iambic shortening" and "syncope" adduce in support of their hellenizing theory:

Stich. 545,

Deinde senex ille illi dixit, quouis erant tibicinae
 A - G A - A | A - G A - G || A - G A - G | A - A - O - G

Tribrach shortening of *deinde*, pyrrhic of *senex*.

Men. 586,

Quippe qui pro illis loquantur qui male fecerint.
 A - G A - G | A - A - G || A - A | A - O - G

Pyrrhic shortening of *quippe*.

Poen. 625,

ˉ ˘ ˘ ˘ ˘ ˘ | ˘ ˘ || ˘ ˘ ˘ | ˘ ˘
 Istic est thensaurus stultis in lingua situs
 | | | | |
 A - G A - A - G | A - G || A - A - G | A - G

Pyrrhic shortening of *istic*, caricatured as "*isc*" by those afflicted with "syncope."

These examples might be piled up *ad nauseam*, if they have not already approached that limit. Enough has been set forth to show the urgent necessity of wresting our Plautus and Terence from the hands of their hellenizing mutilators. Let us hasten on to the great ancestor of hellenizing pragmatism and father of all the *metrici*, the poet Ennius:

Ennius, *Tragedies* (Ribbeck I):

V. 50, ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 Iamque mari magno classis cita
 | | | |
 A - G A - G | A - G A - G - A

Unoaccentual modulation of the tripudia, with persistent assertion of the G thesis: thus the rhythm of the quantitative thesis is asserted on terms of bold equality with the rhythm of the accentual thesis; G has equal rights in thesis with A. This means a dualism in art: a rhythm of accent (A) is intertwined with a rhythm of quantity (G). Instead of the Naevian art *rhythmus cum metro*, we have the Ennian art *rhythmus et metrum*.

V. 51, ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
 Texitur: exitium examen rapit
 | | | |
 A - O - G A - A | A - A - G - A

Accidental coincidence in first tripudium, purposive conflict in second. For your *metrici* are not concerned with conserving the rhythm of accent; that is the concern of the *rhythmi*: *metricis videtur ad rhythmicos solos pertinere temporum dinumerare intervalla* (Varro, *Fragm.* p. 189 W.); *tempus ad rhythmicos pertinet, syllabae ad metricos* (Varro, *Fragm.* p. 217 Goetz-Schoell). In a word, the stupid fad of the *metrici* is their arti-

ficial quantitative thesis in open conflict (G) with, or even in downright violation (O) of, the Italic *tempus* or tripudic time-beat.

V. 71, ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ ˘
 Pallida leto nubila tenebris
 | | |
 A-O-G A-G | A-O-G A - G

Two O theses, two G theses. It was under the bane of this hollow art that our grammatical tradition with its hellenizing theory and terminology of accent and rhythm was born and bred. Henceforward 'quantity' is all we need to know about, and the tripudic *tempora* are lost to sight in the haze of a sophisticated hellenizing reinterpretation, whose abortive fruit was the wretched lie of the single musical accent. Thus our hellenizing tradition, while everlastingly feeding on the necessarily moribund heresies of Ennius, is silent about the only real and enduring art of Naevius:

Immortales mortales si foret fas flere,
 Flerent divae Camenae Naevium poetam:
 Itaque postquam est Orchi traditus thesauro,
 Obliti sunt Romae loquier lingua Latina!

Meanwhile, of course, the art of Naevius continued to be the only *living* element in Latin poetry, and with the decay of republican snobbery it blooms forth in popular song and Christian hymn as the real source of modern accentual rhythm, which now, as in the hands of the old master, is nothing but the unoaccentual modulation of the rhythm of the double accent.

Our present task will therefore be ended, when we have followed to their long rest the moribund motives of the Ennian heresy in art, *tempus ad rhythmicos pertinet, syllabae ad metricos*,—the heresy of the rhythmical independence of the G and O tones. The *a priori* self-contradiction of this heresy lies in the fact, that G is by natural law the Latin arsis only, and O by the same natural law the Latin pre-arsis only: they cannot therefore without artistic self-contradiction function as theses on equal footing with the natural Latin thesis A.

V. 82,
 Saeptum altisono cardine templum.
 A - A A - G | A - O - G A - G

Unoaccentual modulation, with the artistic chaos of the A, O, and G thesis.

V. 87,
 Priamo vi vitam evitari
 A - G A - A | A - O - A - G

Unoaccentual modulation with artificial quantitative thesis.

V. 254,
 Teneor consipta, undique venor.
 A - G A - A || A - O - G A - G

A sequence of G, A, O, G theses: artificial quantitative verse-beat.

But it was in his own special field of the dactylic hexameter that the gospel of Ennius was preached, and the indelible stamp of artificiality which he impressed upon that verse made it forever strange to the unspoiled sense of the masses:

Annales I,

Musae quae pedibus magnum pulsatis Olympum.
 A - G | A - A - G || A - G A - A - G | A - A - G

The new art of the G thesis in the heart of the rhythm, and the A arsis anywhere and everywhere!

The assertion of the artificial quantitative verse-beat throughout one-half or two-thirds of the line. This G verse-beat has been mistaken by hellenizing metric for a masculine caesura: on the contrary, however, the preference for the masculine caesura is only the Ennian assertion of the quantitative thesis in entire independence of the tripudic thesis. This tabooing of the feminine caesura with its perfect accord of tripudic with quantitative thesis, and the preferring of the masculine caesura

with its conspicuous obtrusion of the independence of the quantitative thesis over against the accentual, remained for all time the ineradicable ear-marks of Ennian artificiality, parading itself as the veritable metempsychosis of the Greek Muse: V. 2,

$\bar{\text{u}} \text{ } \bar{\text{u}} | \bar{\text{u}} \text{ } \bar{\text{u}} \bar{\text{u}} \bar{\text{u}} \text{ } || \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}}$
 Musas quas memorant nosce nos esse Camenas!
 $\text{A-G} | \text{A} - \text{A} - \text{G} || \text{A-G} \text{ A} - \text{A-G} | \text{A} - \text{A} - \text{G}$

Thus this new quantitative verse-beat can even make a short thesis long!

V. 23,

$\bar{\text{u}} \text{ } \bar{\text{u}} \bar{\text{u}} | \bar{\text{u}} \text{ } \bar{\text{u}} \bar{\text{u}} \bar{\text{u}} \text{ } || \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} | \bar{\text{u}} \bar{\text{u}} \bar{\text{u}} \text{ } \bar{\text{u}}$
 Est locus Hesperiam quam mortales perhibebant.
 $\text{A} - \text{A} | \text{A} - \text{A} - \text{G} || \text{A} - \text{A} \text{ A-G} | \text{A} - \text{A} - \text{G}$

There are only two available G's in this verse, and both of them are made to conflict as theses with the natural tripudic thesis A.

V. 24,

$\bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} | \bar{\text{u}} \text{ } \bar{\text{u}} || \bar{\text{u}} \bar{\text{u}} \bar{\text{u}} \text{ } \bar{\text{u}} \bar{\text{u}} \bar{\text{u}} | \bar{\text{u}} \bar{\text{u}} \bar{\text{u}} \text{ } \bar{\text{u}}$
 Quam prisci casci populi tenuere Latini.
 $\text{A} - \text{A-G} | \text{A-G} || \text{A-G} \text{ A} - \text{A-G} | \text{A-A-G}$

The artificial G thesis in second, third, and fourth foot: the ultimate stock in trade of classic artificiality. It is obvious that what Ennius is after in his caesura after *casci* is not the masculine caesura particularly but the G thesis. It is equally clear that what hellenizing metric *calls* masculine caesuras after *prisci* and *populi* were never dreamed of as anything but G theses in reality, however much orthodox theory and Wilhelm Meyer (aus Speyer) may prate about *penthemimeris* and *hephthemimeris*.

V. 33,

$\bar{\text{u}} \text{ } \bar{\text{u}} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} || \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}} | \bar{\text{u}} \text{ } \bar{\text{u}} \text{ } \bar{\text{u}}$
 Olli respondit rex Albai longai
 $\text{A-G} | \text{A-A-G} || \text{A} - \text{A} \text{ A-G} | \text{A} - \text{A-G}$

An experiment deserving tar and feathers, but evidently perpetrated with the gravity of a peacock! Every possible opportunity of violating the tripudic thesis is embraced.

V. 38,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Vires} & \text{vita} & \text{que} & \text{corpus} & \text{meum} & \text{nunc} & \text{deserit} & \text{omne.} \\ \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & \\ \text{A-G}^\circ & \text{A-O-G} & | & \text{A-G} & || & \text{A-G} & \text{A} & - & \text{A-O-G} & | & \text{A-G} \end{array}$

Here a gross and inartistic liberty is taken with the G-A-O double arsis in the first tripudium, in flagrant violation of the best tripudic practice which is very careful to avoid G-A-O everywhere, except after the double accent.

V. 42,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & - & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Tarda} & \text{que} & \text{vestigare} & \text{et} & \text{quaerere} & \text{te} & \text{neque} & \text{posse.} \\ \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & \\ \text{A-O-G}^\circ & | & \text{A-O-A-G}^\circ & || & \text{A-O-G} & \text{A} & - & \text{A} & | & \text{A-G} \end{array}$

The tripudic law against acatalexis in the second tripudium is ruthlessly violated under no sort of metrical necessity or facility.

V. 43,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Corde} & \text{capessere:} & \text{semita} & \text{nulla} & \text{pedem} & \text{stabilibat.} \\ \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & \\ \text{A-G} & \text{A-A-O-G}^\circ & | & \text{A-O-G} & || & \text{A-G} & \text{A-G} & | & \text{A-A-G} \end{array}$

Acatalexis again in second tripudium without excuse. Inartistic O at the close of the first tripudium, instead of at the beginning. The G thesis advanced to the fifth foot.

V. 44,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & | & \downarrow & - & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Exim} & \text{compellare} & \text{pater} & \text{me} & \text{voce} & \text{videtur.} \\ \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & & \downarrow & \\ \text{A-G}^\circ & | & \text{A-O-A-G} & || & \text{A-G} & \text{A} & - & \text{A-G} & \text{A-A-G} \end{array}$

Inartistic acatalexis in second tripudium.

V. 87, $\bar{\text{I}} \text{ } \bar{\text{I}} - | \bar{\text{I}} \text{ } \bar{\text{I}} || \cup \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup | \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Sic expectabat populus atque ore timebat.
 $\text{A} - \text{A-O} | \text{A-G} || \text{A} - \text{G} \text{ } \text{A} - \text{A} - \text{G} | \text{A-A-G}$

Homeric (!) lengthening of short syllable under quantitative thesis; cf. v. 97. O and G theses at the beginning and throughout the middle of the verse, A theses at the close: the hellenizing law for the 'quantitative' hexameter. It is obvious that the whole motive of this artificial convention was merely to assert the primacy of the quantitative thesis over the tripudic thesis at the beginning and in the very heart of the rhythm, on the one hand, and the primacy of the quantitative arsis over the tripudic arsis at the close of the rhythm, on the other. This artistic monstrosity, whose body exhibits the tripudic arsis as the quantitative thesis, and whose tail the tripudic thesis as quantitative arsis, was the first fruit of that hellenomania which was destined to blight the integrity of all classic theory and art:

Sic horridus ille
 Defluxit numerus Saturnius, et grave virus
 Munditiae pepulere!

And this achievement of rhythmical acrobatics, which successfully turned, not cat out of skin and skin out of cat, but theses out of arsis and arsis out of thesis, is the abiding rhythmical service of Ennius to the Classic Muse. And nothing is so obvious from our fragments of the *Annales* as the brutal vandalism with which he put into effect his stultifying theory of art:

V. 90, $\bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \cup | \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} || \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup | \cup \text{ } \bar{\text{I}} \text{ } \bar{\text{I}}$
 Exin candida se radiis dedit icta foras lux.
 $\text{A-G}^\circ \text{A-O-G} | \text{A} - \text{A} - \text{G} || \text{A} - \text{A-G} | \text{A-G} - \text{A}$

The limit is reached by asserting the G theses and A arsis in the sixth foot! Inartistic violation of the G-A-O law in the first tripudium.

V. 189,
 $\bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} \text{ } \cup \text{ } \cup | \bar{\text{I}} \text{ } \cup \text{ } \cup \text{ } \bar{\text{I}} || \bar{\text{I}} \text{ } \bar{\text{I}} \text{ } \cup \text{ } \cup | \bar{\text{I}} \text{ } \bar{\text{I}}$
 Fraxinus frangitur atque abies consternitur alta.
 $\text{A-O-G}^\circ \text{A-O-G} | \text{A} - \text{A} - \text{G} || \text{A-A-O-G} | \text{A-G}$

Inartistic G-A-O in first tripudium.

V. 230,

1 1 1 1 1 1 | 1 1 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1 1
 Poste recumbite vestraque pectora pellite tonsis.
 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1
 A-G A-A-O-G° | A-O-G° || A-O-G° A-O-G | A-G

Inartistic O in second foot, and acatalexis actually invading the second tripudium. The artistic method is anything that will do violence to tripudic law without making the artist utterly ridiculous.

V. 236, 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1 1
 Partem fuisset de summis rebus regundis
 1 1 | 1 1 | 1 1 | 1 1 | 1 1
 A-G | A-A-G || A-A-G A-G | A-A-G

The hellenizing thesis can lengthen the short syllable, and the hellenizing arsis can shorten the long! This arsis shortening becomes promptly and conveniently stereotyped for the weak final *s*; cf. v. 183. But the convention becomes also the general quantitative disguise of the tripudic principle of accentual correction: v. 192,

1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1 1
 Qui antehac invicti fuerunt pater optime Olympi.
 1 1 | 1 1 | 1 1 | 1 1 | 1 1
 A-A | A-A-G || A-G A-A-O | A-A-G

Quasi arsis-shortening of *fuerunt*.

V. 336, 1 1 | 1 1 1 1 || 1 1 1 1 1 1 | 1 1 1 1
 Quae nunc te coquit et versat in pectore fixa.
 1 1 | 1 1 | 1 1 | 1 1 | 1 1
 A-A | A-A-G || A-G A-A-O-G | A-G

Quantitative thesis-lengthening, as in v. 2 and v. 87.

Varia 14,

1 1 1 1 | 1 1 || 1 1 1 1 | 1 1 1 1
 Sparsis hastis longis campus splendet et horret
 1 1 | 1 1 | 1 1 | 1 1 | 1 1
 A-G A-G | A-G || A-G A-G | A-A-G

an artistic dualism, was definitively settled. It is clear that the vital and determining motive of this compromise was the unquestioned and unquestionable primacy of the whole tripudic principle without qualification or abatement, and that the quantitative verse-beat was and continued to be merely an artificial modification of the one and only tripudic rhythm, the simple cue to which consisted in an exaggerated rhythmic emphasis of the tripudic arsis G and pre-arsis O wherever they fall in the quantitative thesis.

We have only in conclusion to note the classic restrictions upon the radicalness of Ennius in his quixotic effort to confuse, blur, and obliterate all the criteria and distinctions of tripudic thesis and tripudic arsis, and so prepare the field for the Utopia of musical accent and quantitative verse. We shall see that the net result of the rhythmical activities of classic art was a wholesale return to the tripudic modulation of the literary Saturnian as perfected in the hands of the great Naevius. But the fetters of hellenizing orthodoxy were too strong to permit anything more, and classic art crystallized as nothing more than the Saturnian of Naevius artificially handicapped with the Ennian affectation of the G and O thesis. Let us now note in particular the only fundamental result of post-Ennian technique in the abatement of the O arsis, which was restricted to its normal tripudic position as seen in the artistic Saturnian of Naevius:

$\downarrow \cup \cup \downarrow \downarrow | \cup \cup \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow \cup \downarrow | \downarrow \downarrow \downarrow$
 Integram urit populatur vastat rem hostium concinnat.
 A-O-G A-G | A-A-G || A-G A-A-O-G | A-A-G

Accordingly, what we have to observe in the artificial Ennian period of Roman art is the gradual exclusion of the O arsis first from the third foot, and later from the second, with the resulting vindication of the sustained tripudium in the heart of the rhythm. Finally, the Elegiac poets extended the limits of the sustained tripudium to include as a rule the fourth foot, so that in the final result the O arsis was practically restricted to the first and fifth foot in the dactylic hexameter. Thus at length Italic art once more rediscovered the tripudic modulation of its first master.

The O arsis which with Ennius is at home in every possible position is moribund with Lucretius in the third foot:

Lucretius I. 570,

$\begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & | & \text{—} & \text{—} & \text{—} & \text{—} & || & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{At} & \text{con} & \text{tra} & \text{si} & \text{mol} & \text{lia} & \text{sin} & \text{t} & & \text{pri} & \text{mor} & \text{dia} & \text{rer} & \text{um}. \\ | & & & | & & & & & & | & & & & & | \\ \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{O} & - & \text{G} & || & \text{A} & - & \text{A} & \text{A} & - & \text{O} & - & \text{G} & | & \text{A} & - & \text{G} \end{array}$

It is further tabooed in the second with Vergil:

Vergil, *Aeneid* I. 3,

$\begin{array}{cccccccccccccccc} \text{—} & \text{—} & \text{—} & | & \text{—} & \text{—} & \text{—} & || & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & | & \text{—} & \text{—} & \text{—} \\ \text{Lito} & \text{ra}, & \text{mul} & \text{tum} & \text{ille} & \text{et} & \text{ter} & \text{ris} & \text{iactatus} & \text{et} & \text{alto}. \\ | & & & | & & & & & & | & & & & & | & & & | \\ \text{A} & - & \text{O} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{A} & - & \text{G} \end{array}$

And it is largely excluded from its last Ennian stronghold, the fourth foot, by the Elegiac poets:

Tibullus, I. 1,

$\begin{array}{cccccccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & | & \text{—} & \text{—} & \text{—} & || & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & | & \text{—} & \text{—} & \text{—} \\ \text{Divi} & \text{tias} & \text{alius} & \text{fulvo} & \text{sibi} & \text{con} & \text{gerat} & \text{auro}. \\ | & & & | & & & & & & | & & & & & | & & & | \\ \text{A} & - & \text{A} & - & \text{G} & | & \text{A} & - & \text{G} & || & \text{A} & - & \text{G} & \text{A} & - & \text{A} & - & \text{O} & - & \text{G} & | & \text{A} & - & \text{G} \end{array}$

Here the regenerative strength of Classic art exhausted itself, and the dactylic Saturnian crystalized forever with the fly of the exaggerated G thesis ineradicably fixed in its fossilized structure.

UNIVERSITY OF VIRGINIA
BULLETIN OF THE SCHOOL OF LATIN

No. 7

OCTOBER 12, 1912

INDOEUROPEAN RHYTHM

By

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Τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστὶ φανερόν

ANDERSON BROTHERS
UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA.
U. S. A.

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COMPOSED AND PRINTED AT THE
WAVERLY PRESS
BY THE WILLIAMS & WILKINS COMPANY
BALTIMORE, U. S. A.

Johannes Caspar Zeuss
Philologiae Celticae
Conditor

389265

Apud Hibernos vetustos et Cambros constructio poeticae orationis, ratione non habita quorundam quae sunt propria his vel illis, in genere est eadem. Facile inde statui poterit, cum morum priscorum semper tenacissimi fuerint celtici populi, etiam apud veteres Druidas et Bardos gallicos carminum constructionem non fuisse diversam. Horum quidem omnino nihil superest; sed non nimium audere mihi videbor, si affirmavero, iam prima religionis christianae aetate in Gallia eam gallicam carminum formam in carmina christiana translatam esse. Ut heroum bellatorum fortiter acta celebrabantur a Bardis Cambrorum carminibus eius formae, quae exstant adhuc, et a Bardis Gallorum, vel caerimoniae a Druidis, celebrantur religionis christianae mysteria vel heroum christianorum, quos martyres dicebant, fortitudo hymnis eius formae assonantis.

Zeuss¹, *Gram. Celt.* II. 915 f.

PREFACE

Polemik konnte ich mir leider an einzelnen Stellen nicht ersparen; und so kalt und gleichgültig, wie der eine oder andere es wünschen möchte, bin ich nie immer geblieben. Wenn der Mensch bei dem, was er deutlich als Misshandlung der Wahrheit und Wissenschaft erkennt, nicht warm und theilnehmend werden darf, wo und wann darf er es denn?—frage ich mit Lessing.

Zimmer, *Kelt. Stud.* II. vi.



INDOEUROPEAN RHYTHM

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THOMAS FITZHUGH

I. THE INDOEUROPEAN TRIPUDIUM

§1. The Inadequacy of our Accentual and Rhythmic Tradition.—Our Indoeuropean tradition of accent and rhythm has its roots everywhere in the musical and quantitative theory of Greek and Indian philology, and speaks to us only vaguely and slightly of the curious stress-phenomena of the speech and verse of that mighty West-Indoeuropean, or Italico-Keltic, twin-brotherhood, covering Western Europe from Italy to the British Isles, and sweeping across Southern and Central Europe from Spain and Gaul to Galatia: cf. *Prolegomena to the History of Italico-Romanic Rhythm*, Anderson Brothers, University of Virginia, 1908, pp. 14-15 (Oscan-Umbrian monuments); *Carmen Arvale seu Martis Verber*, 1908; *Sacred Tripudium*², 1909, pp. 1-37 (Early Latin monuments); *Italico-Keltic Accent and Rhythm*, 1909, pp. 33 ff. (Old-Irish monuments); *The Literary Saturnian*, 1910 (Livius Andronicus and Naevius).

The universality of the double accent throughout all known monuments in this vast field justifies us afresh in positing a prehistoric Italo-Keltic unity, as in the case of the Indo-Iranian and Baltic-Slavic groups:

Prænestine Fibula, about 600 B.C.,

↓ ↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ ↓
Manios med fefaked Numasioi: Lindsay, *Handbook*, p. 18 f.
A-O-G A - A - G | A - O-G *Sacred Tripudium*², p. 37 a.

Duenos Bowl, about 350 B. C. (Rome),

↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓
Duenos med feced en Manom: Lindsay, *Handbook*, p. 19 ff.
A-AG A - A - G | A - A - G *Sacred Tripudium*², p. 37 b.

Carmen Arvale (Rome),

↓ ↑ ↓ ↑ | ↓ ↑ ♪
Enos Lases iuvate:
↙ ↙ ↙ ↘
A-AG A-AG | A-A-G

*Sacred Tripudium*², pp. 13 ff.

Faliscan Patera (of the older Falerii),

↓ ↑ ↓ ♪ | ↓ ↑ ↑ || ↓ ↓ | ↓ ↑
Foied vino pipafo cra carefo: Conway, *Ital. Dial.* I. 372.
↙ ↙ ↙ ↘ ↙ ↘
A-G A-G | A-A-G || A-A | A-G

Iguvinian Tables,

↓ ↑ ↓ ↑ | ↓ ↑ ↑
Esmei stahmei stahmeitei:
↙ ↙ ↙ ↘
A-G A-G | A-A-G

Italico-Keltic Acc. and Rhyth., p. 7.

Paelignian Inscription,

↓ ↑ ↓ ♪ | ↓ ♪ ↑ || ↓ ♪ ↓ ↑ | ↓ ↑ ♪
Pes pros ecuf incubat casnar oisa aetate:
↙ ↙ ↙ ↘ ↙ ↘ ↙ ↘
A-A A-AG | A-O-G || A-G A-G | A-A-G

Prolegom. 14.

Oghamic Inscription in Old-Irish,

↓ ↑ ↑ ↓ ↑ | ↓ ↑ ↑
Coimagni maqi Vitalin: Pedersen, *Vergl. Kelt. Gram.* I. 5.
↙ ↙ ↙ ↘
A-A-G A-G | A-A-G

Fiacca's Hymn,

↓ ↑ ↓ ↑ | ↓ ↑ ↑ || ↓ ↓ ↓ ↑ | ↓ ↑ ↑
Génair Patraicc inNemthur iss ed adfét hi scēlaib:
↙ ↙ ↙ ↘ ↙ ↘ ↙ ↘
A-G A-G | A-A-G || A-A A-G | A-A-G

Italico-Keltic Acc. and Rhyth., pp. 7 ff.

There is strong evidence of the tripudic principle in the most primitive rhythmic types from Germanic and Baltic-Slavonic centers:

Old-Germanic,

↓ ↑ | ↓ ↑ ♪ || ↓ ↑ | ↓ ↑ ♪
Insprinc haptbandun invar vīgandun:
↙ ↙ ↙ ↘ ↙ ↘
A-G | A-A-G || A-G | A-A-G

Merseburger Sprüche, I. 4.

$\frac{1}{\text{S}} \frac{1}{\text{o}} \frac{1}{\text{s}} \frac{1}{\text{e}} \mid \frac{1}{\text{s}} \frac{1}{\text{o}} \frac{1}{\text{s}} \frac{1}{\text{e}} \parallel \frac{1}{\text{b}} \frac{1}{\text{l}} \frac{1}{\text{u}} \frac{1}{\text{o}} \mid \frac{1}{\text{t}} \frac{1}{\text{r}} \frac{1}{\text{e}} \frac{1}{\text{n}} \frac{1}{\text{k}} \frac{1}{\text{t}} \frac{1}{\text{:}}$
 $\text{S} \text{o} \text{s} \text{e} \text{ b} \text{e} \text{n} \text{r} \text{e} \text{n} \text{k} \text{t} \text{ s} \text{o} \text{s} \text{e} \text{ b} \text{l} \text{u} \text{o} \text{t} \text{r} \text{e} \text{n} \text{k} \text{t} \text{:}$
 $\text{A} - \text{G} \mid \text{A} - \text{A} - \text{G} \parallel \text{A} - \text{G} \mid \text{A} - \text{A} - \text{G}$

Ibid. 2. 6.

$\frac{1}{\text{M}} \frac{1}{\text{i}} \frac{1}{\text{n}} \frac{1}{\text{b}} \frac{1}{\text{u}} \frac{1}{\text{c}} \mid \frac{1}{\text{s}} \frac{1}{\text{i}} \frac{1}{\text{m}} \frac{1}{\text{i}} \frac{1}{\text{r}} \mid \frac{1}{\text{b}} \frac{1}{\text{e}} \frac{1}{\text{i}} \frac{1}{\text{n}}$
 $\text{M} \text{i} \text{n} \text{ b} \text{u} \text{c} \text{h} \text{ s} \text{i} \text{ m} \text{i} \text{r} \text{ b} \text{e} \text{i} \text{n} \text{t} \text{n},$
 $\text{A} - \text{A} \text{ A} - \text{A} \mid \text{A} - \text{G}$
 $\frac{1}{\text{M}} \frac{1}{\text{i}} \frac{1}{\text{n}} \frac{1}{\text{h}} \frac{1}{\text{e}} \frac{1}{\text{r}} \frac{1}{\text{z}} \frac{1}{\text{e}} \mid \frac{1}{\text{s}} \frac{1}{\text{i}} \frac{1}{\text{m}} \frac{1}{\text{i}} \frac{1}{\text{r}} \mid \frac{1}{\text{s}} \frac{1}{\text{t} \hat{\text{a}}} \frac{1}{\text{h}} \frac{1}{\text{e}} \frac{1}{\text{l}} \frac{1}{\text{n}}$
 $\text{M} \text{i} \text{n} \text{ h} \text{e} \text{r} \text{z} \text{e} \text{ s} \text{i} \text{ m} \text{i} \text{r} \text{ s} \text{t} \hat{\text{a}} \text{h} \text{e} \text{l} \text{n},$
 $\text{A} - \text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{O} - \text{G}$
 $\frac{1}{\text{M}} \frac{1}{\text{i}} \frac{1}{\text{n}} \frac{1}{\text{h}} \frac{1}{\text{o}} \frac{1}{\text{u}} \frac{1}{\text{b}} \frac{1}{\text{e}} \frac{1}{\text{t}} \mid \frac{1}{\text{s}} \frac{1}{\text{i}} \frac{1}{\text{m}} \frac{1}{\text{i}} \frac{1}{\text{r}} \mid \frac{1}{\text{s}} \frac{1}{\text{t} \text{e} \text{i}} \frac{1}{\text{n}}$
 $\text{M} \text{i} \text{n} \text{ h} \text{o} \text{u} \text{b} \text{e} \text{t} \text{ s} \text{i} \text{ m} \text{i} \text{r} \text{ s} \text{t} \text{e} \text{i} \text{n} \text{t} \text{n} \text{:}$
 $\text{A} - \text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{G}$

Mitt. d. Schles. Ges. f. Volkskunde, 1897, p. 88.

Mythol. u. Magische Lieder der Ehsten (Kreutzwald-Neus, p. 87),

$\frac{1}{\text{K}} \frac{1}{\text{o}} \frac{1}{\text{e}} \frac{1}{\text{r}} \frac{1}{\text{a}} \mid \frac{1}{\text{a}} \frac{1}{\text{m}} \frac{1}{\text{b}} \frac{1}{\text{a}} \mid \frac{1}{\text{k}} \frac{1}{\text{a}} \frac{1}{\text{d}} \frac{1}{\text{u}} \frac{1}{\text{n}} \frac{1}{\text{e}} \frac{1}{\text{g}} \frac{1}{\text{o}}$
 $\text{K} \text{o} \text{e} \text{r} \text{a} \text{ a} \text{m} \text{b} \text{a} \text{ k} \text{a} \text{d} \text{u} \text{n} \text{e} \text{g} \text{o},$
 $\text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{A} - \text{G}$
 $\frac{1}{\text{H}} \frac{1}{\text{u}} \frac{1}{\text{n}} \frac{1}{\text{d}} \frac{1}{\text{i}} \frac{1}{\text{a}} \frac{1}{\text{m}} \frac{1}{\text{b}} \frac{1}{\text{a}} \mid \frac{1}{\text{i}} \frac{1}{\text{d}} \frac{1}{\text{a}} \frac{1}{\text{n}} \frac{1}{\text{e}} \frac{1}{\text{g}} \frac{1}{\text{o}}$
 $\text{H} \text{u} \text{n} \text{d} \text{i} \text{ a} \text{m} \text{b} \text{a} \text{ i} \text{d} \text{a} \text{n} \text{e} \text{g} \text{o},$
 $\text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{A} - \text{G}$
 $\frac{1}{\text{P}} \frac{1}{\text{o}} \frac{1}{\text{h}} \frac{1}{\text{j}} \frac{1}{\text{a}} \mid \frac{1}{\text{t}} \frac{1}{\text{u}} \frac{1}{\text{l}} \frac{1}{\text{d}} \frac{1}{\text{e}} \mid \frac{1}{\text{p}} \frac{1}{\text{o}} \frac{1}{\text{g}} \frac{1}{\text{e}} \frac{1}{\text{n}} \frac{1}{\text{e}} \frac{1}{\text{g}} \frac{1}{\text{o}}$
 $\text{P} \text{o} \text{h} \text{j} \text{a} \text{ t} \text{u} \text{l} \text{d} \text{e} \text{ p} \text{o} \text{g} \text{e} \text{n} \text{e} \text{g} \text{o},$
 $\text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{A} - \text{G}$
 $\frac{1}{\text{T}} \frac{1}{\text{u}} \frac{1}{\text{u}} \frac{1}{\text{l}} \frac{1}{\text{e}} \frac{1}{\text{s}} \frac{1}{\text{t}} \frac{1}{\text{a}} \mid \frac{1}{\text{t}} \frac{1}{\text{u}} \frac{1}{\text{h}} \frac{1}{\text{j}} \frac{1}{\text{a}} \mid \frac{1}{\text{t}} \frac{1}{\text{a}} \frac{1}{\text{g}} \frac{1}{\text{a}} \frac{1}{\text{n}} \frac{1}{\text{e}} \frac{1}{\text{g}} \frac{1}{\text{o}}$
 $\text{T} \text{u} \text{u} \text{l} \text{e} \text{s} \text{t} \text{a} \text{ t} \text{u} \text{h} \text{j} \text{a} \text{ t} \text{a} \text{g} \text{a} \text{n} \text{e} \text{g} \text{o}.$
 $\text{A} - \text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{A} - \text{G}$

Ibid. p. 99,

$\frac{1}{\text{L}} \frac{1}{\text{u}} \frac{1}{\text{u}} \frac{1}{\text{u}} \mid \frac{1}{\text{a}} \frac{1}{\text{s}} \frac{1}{\text{e}} \frac{1}{\text{m}} \frac{1}{\text{e}} \frac{1}{\text{l}} \frac{1}{\text{e}}$
 $\text{L} \text{u} \text{u} \text{ l} \text{u} \text{u} \text{ a} \text{s} \text{e} \text{m} \text{e} \text{l} \text{e},$
 $\text{A} - \text{G} \text{ A} - \text{G} \mid \text{A} - \text{A} - \text{G}$

$\begin{array}{ccccccc} \text{.} & \text{.} & \text{.} & | & \text{.} & \text{.} & \text{.} \\ \text{Liige} & \text{liikme} & \text{ligemale,} & & & & \\ \text{/} & \text{/} & \text{/} & \text{/} & \text{/} & \text{/} & \text{/} \\ \text{A-G} & \text{A-G} & | & \text{A-A-G} & & & \end{array}$

$\begin{array}{ccccccc} \text{.} & \text{.} & \text{.} & | & \text{.} & \text{.} & \text{.} \\ \text{Weri} & \text{were} & \text{ase mele} & & & & \\ \text{/} & \text{/} & \text{/} & \text{/} & \text{/} & \text{/} & \text{/} \\ \text{A-G} & \text{A-G} & | & \text{A-A-G} & & & \end{array}$

$\begin{array}{ccccccc} \text{.} & \text{.} & \text{.} & | & \text{.} & \text{.} & \text{.} \\ \text{Soon} & \text{soone} & \text{ase mele.} & & & & \\ \text{/} & \text{/} & \text{/} & \text{/} & \text{/} & \text{/} & \text{/} \\ \text{A-A-G} & | & \text{A-A-G} & & & & \end{array}$

Accordingly, we must resolutely substitute for the traditional hellenizing fiction of a Graeco-Italic unity the truth, towards which philology has long been working, of a closer prehistoric union of Keltic and Italic speech. An examination of our current scientific theory of the accent of the individual dialects of these two great stocks reveals everywhere a curious leaning in the direction of a common accentual system for both. The conclusions of comparative grammar present everywhere the appearance of being the *disiecta membra* of the tripudic principle, which was common to both idioms in historical times. Indeed, the conclusion seems near at hand that Indoeuropean comparative philology must reconstruct its fabric upon the original basis of the tripudic principle of accent and rhythm. On this principle we should start with a reduplicating stress-accent in the word, resulting in a short-verse of two pairs of stresses, or four accentual theses, in the rhythm. The musical accent and syllabic rhythm of Greek and Indian speech and verse would thus be explained as resulting from the transition on the part of these dialects to a musical in place of a stress articulation. In addition to the principle of the double accent, the Indoeuropean philologist would also operate with a stress of bisyllabic intensity, involving radical conse-

$\begin{array}{c} \text{.} \text{.} \\ \text{quences for both morphological and rhythmic theory: } \text{mare} = \text{A}, \text{ a} \\ \text{single acute expiration, during which two short syllables are uttered;} \end{array}$

$\begin{array}{c} \text{.} \text{.} \\ \text{mari} = \text{A-AG}, \text{ where the acute expiration on the short syllable, being} \\ \text{unexpended, extends over the first half of the long syllable, converting it} \end{array}$

$\begin{array}{c} \text{.} \text{.} \\ \text{into a stress circumflex; } \text{mari} = \text{A}, \text{ where both syllables are uttered in} \end{array}$

a single acute expiration, with the result of shortening the long; similarly, in *lento* or measured utterance, $\downarrow - \frac{1}{2} \downarrow$ *oboedire* = A-AO-A-G, whereas in $\downarrow \frac{1}{2} \downarrow \frac{1}{2} \downarrow$ *allegro* utterance *oboedire* = A-A-G, the first two syllables being uttered in a single acute expiration.

In the Italic field, for example, we are told (Brugmann² I. 971) that in the original Italic period the initial syllable bore a dynamic stress (our initial tripudic acute A), but that shortly before the beginning of the historical period (Brugmann² I. 973) the penultimate stress became dominant (our penultimate tripudic acute A) in Latin. Precisely so in Oscan-Umbrian of the prehistoric period we are told (Brugmann² I. 976) that the strong initial stress prevailed (our initial tripudic acute A), whereas in the historical period (von Planta, *Osk.-Umb. Gram.* I. 594 ff.) it was replaced by the later Latin law (our penultimate tripudic acute A).

When we turn now to our current scientific doctrine for the Celtic field, the data are suspiciously analogous: Brugmann² I. 977 Das Gälische zeigt, so weit wir rückwärts zu schauen vermögen, stark expiratorischen Accent auf der Anfangssilbe des Wortes (our initial tripudic acute A). Die britannischen Dialecte dagegen hatten schon in der Periode der Urgemeinschaft expiratorische Betonung der urkeltischen Pänultima (our penultimate tripudic acute A).

Thus our tripudic principle of the double accent looms up amusingly as a philological whole which is equal to the sum of its parts: A-A = A + A.

In precisely the same way and from the same traditional error, the obsession of the unoaccentual theory has brooded over Germanic philology, although the tripudic principle stares us in the face in all early Teutonic poetry, with much the same clearness of outline as in the richer monuments of the Italico-Celtic field: cf. Paul's *Grundriss* I. 343; Sievers, *Altgermanische Metrik*, p. 34 f.

If we go behind the inadequate traditions of Alexandrian grammar, which aimed only at pedagogical simplification, to the earlier doctrine of the *ῥυθμὸς καὶ βαρεῖα καὶ μέση*, we seem to be confronted with the musical *alter ego* of the tripudic principle:

Aristotle, *Rhetor.* III, 1,

Πῶς αὖτῃ δεῖ χρῆσθαι (τῇ φωνῇ) πρὸς ἕκαστον πάθος, οἷον πότε μεγάλη καὶ πότε μικρὰ καὶ πότε μέση καὶ πῶς τοῖς τόνοις οἷον ῥυθμὸς καὶ βαρεῖα καὶ μέση καὶ ῥυθμοῖς τίσι πρὸς ἕκαστον.

Greek phonetics knew nothing of the distinction between the dynamic or stress accent and the tonic or musical accent. The concept accent or *προσῳδία* was wholly musical with them. Hence when Latin theory was built up on Greek doctrine, the good old Latin concept *tempus*, meaning "throb" or "stress," lost its occupation and functioned only in the vague sense of "syllabic time," instead of stress-time which was its true meaning. To Aristotle, therefore, the Roman acute stress would have been merely *μεγάλη φωνή*, the Roman grave stress merely *μικρά φωνή*, and the idea of *προσῳδία* would have applied only to the incidental rise or fall of tone accompanying the stronger or weaker stress.

We shall see presently that Aristotle knew that the high tone was connected with the rapidity of the vibration of the string, and the low tone with its slowness of movement. Tyrannio's Roman doctrine shows that this characteristic of the cause was erroneously transferred also to the effect, and the high note considered necessarily *cila*, the low note necessarily *larda*,—a sophistry of which Tyrannio made skilful use, when he sought to evade the Latin initial, and the bisyllabic acute stress, in locating the new *acuta prosodia* in accord with Cicero's dictum as to the 'unoaccentual law of nature' (*Orator* XVIII. 58).

Ibid., *Poetic*. XX,

Ταῦτα δὲ (τὰ στοιχεῖα) διαφέρει σχήμασι τε τοῦ στόματος καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύτητι ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ.

Ibid., *Περὶ ζώων γενέσεως* V. 7. 786^b 26,

Βαρὺ μὲν ἔστιν ἐν τῷ βραδεῖαν εἶναι τὴν κίνησιν, ὁξὺ δ' ἐν τῷ ταχεῖαν. τοῦ δὲ βραδέως ἢ ταχέως πότερον τὸ κινεῖν αἴτιον ἢ τὸ κινούμενον, ἔχει τινὰ ἀπορίαν. φασὶ γάρ τινες τὸ μὲν πολὺ βραδέως κινεῖσθαι, τὸ δὲ ὀλίγον ταχέως, καὶ ταύτην αἰτίαν εἶναι τοῦ τὰ μὲν βαρύφωνα, τὰ δὲ ὀξύφωνα, λέγοντες μέχρι τινὸς καλῶς, ὅλως δ' οὐ καλῶς. τῷ μὲν γὰρ γένει ὀρθῶς τοῖκε λέγεσθαι τὸ βαρὺ ἐν μεγέθει τινὶ εἶναι τοῦ κινουμένου. εἰ γὰρ τοῦτο, καὶ μικρὸν καὶ βαρὺ φθέγγασθαι οὐ ῥᾶδιον, ὁμοίως δὲ οὐδὲ βαρὺ καὶ ὁξὺ. καὶ δοκεῖ γενναϊότερος εἶναι φύσεως ἢ βαρυφωνία καὶ ἐν τοῖς μέλεσι τὸ βαρὺ τῶν συντόνων βέλτιον. τὸ γὰρ βέλτιον ἐν ὑπεροχῇ, ἢ δὲ βαρύτης ὑπεροχῇ τις. ἀλλ' ἐπειδὴ ἔστιν ἕτερον τὸ βαρὺ καὶ ὁξὺ ἐν φωνῇ μεγαλοφωνίας καὶ μικροφωνίας—ἔστι γὰρ καὶ ὀξύφωνα μεγαλόφωνα καὶ μικρόφωνα βαρύφωνα ὡσαύτως—, ὁμοίως δὲ κατὰ τὸν μέσον τόνον τούτων· περὶ ὧν τίνι ἂν τις ἄλλω διορίσειεν (λέγω δὲ μεγαλοφωνίαν καὶ μικροφωνίαν) ἢ πλήθει καὶ ὀλιγότητι τοῦ κινουμένου;

Here then in pre-Alexandrine theory we have the clear enunciation of what is in effect the double accent in both tonic (musical) and dynamic (stress) utterance, the μέση φωνή being in both cases conceived as a secondary accent. Not only the acute nature but also the initial position of this secondary accent is indicated in the doctrine of the Peripatetic Tyrannio Amisenus (Keil IV. 528 ff.), who made the μέση serve the same end in Latin doctrine which it had accomplished in Greek, namely to consign to oblivion the secondary initial acute: Praeterea minus reliquis notam, primum quod ea sit principium aliarum ut μέση in musica initium cantionis, et omnium rerum initia semper obscura sint. . . . quod enim fuit deorsum, prius in medium succedere quam evolet sursum, et quod sursum est ante eodem venire quam deorsum . . . eamque acutam plerumque esse potius quam gravem quod ea propius utroque sit quam illa superior et inferior inter se.

It thus appears that the Aristotelian μέση προσφῶδια was nothing else than the assertion of an esthetic μηδὲν ἄγαν against the scientific fact of an initial musical acute in excess of the orthodox trisyllabic ὀξεῖα, and that Cicero's "law of nature" is merely a reëcho of the Aristotelian dogma: *Orator* XVIII. 58 Ipsa enim natura quasi modularetur hominum orationem in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam. The result of this esthetic aversion to the double accent was its final elimination in Alexandrine theory: *Schol. in Odys.* I. 1 'Ἐδει μὲν ἐν τῷ ἄνδρα δύο εἶναι ὀξείας ὡς τὸ 'ἄνδρά τε καὶ οἶκον', ἀλλ' ἐφυλλάξατο δ' Ἀρίσταρχος διὰ τὸ μὴ ἐν τῇ εἰσβολῇ τῶν λέξεων κακοφωνίαν ποιῆσαι. Cf. Charac. ap. Choer. 20.10 Gaisford; Bekkeri Anecdota 1149: καὶ εὐλόγως εἰς τὴν ἀρχὴν τῆς Ὀδυσσεύς δ' Ἀρίσταρχος οὐκ ἐβουλήθη δοῦναι εἰς τὸ 'ἄνδρα μοι' δύο ὀξείας, φάσκων 'ἐν ἀρχῇ ποιήσεως παράλογον οὐ μὴ ποιήσω.' Cf. Herodian. I. 129 Lentz.; Lehrs. *Quaest. Epic.* 105. This silly affectation has become elevated to the dignity of an esthetic taboo: τὸ μὴ ἐν τῇ εἰσβολῇ τῶν λέξεων κακοφωνίαν ποιῆσαι. And this same esthetic taboo on the initial accent is communicated to the Romans by Tyrannio at the instigation of the Aristotle of Rome, Marcus Tullius Cicero, with the result that in the end all record is lost of the Latin dynamic, as of the Greek musical accent, ἐν τῇ εἰσβολῇ τῶν λέξεων; cf. Schöll, *Acta Soc. Lips.* VI. 44-50.

Setting resolutely aside therefore the notoriously inadequate tradition of the Alexandrine grammarians (Schöll, *De Accentu* 49 f.), we discern in the background the original Indoeuropean parallelism between the Italico-Keltic dynamic, and the Hellenic musical, double accent. Cor-

responding to the Italic-Keltic initial acute stress, we have the Hellenic initial musical acute, or μέση of Aristotle; corresponding to the Italic-Keltic trisyllabic acute stress, we find the Hellenic trisyllabic musical acute, or ὀξεῖα of Aristotle,—in both cases, a fixed, and therefore monotonous, initial accent and a freer, and therefore less monotonous, trisyllabic one, the two accents being dynamic in Italic-Keltic speech and musical in Hellenic.

Nor can there be a reasonable doubt as to which is the more ultimate and original principle. The conservative genius of the Italic-Keltic stock and the immemorial persistence of the tripudic principle, alike indicate a phenomenon of elemental originality, suiting in every way the very birthtime of Indoeuropean speech. The unsurpassed energy of tripudic utterance with its bisyllabic stress is in accord with the natural stamina of this fresh, world-subduing race. The perfect naturalness of giving each significant syllabic root its original stress up to the limit of articulatory feasibility smacks of a primal procedure in speech-making: $A + A = A-A = A-G$; $A + A + A = A-A-A = A-A-G$. The simple resulting rhythmic principle of *numerus temporum*, or stress-count by pairs and triplets (*dinumeratio nostra, temporum dinumerare intervalla*, Keltic *rtm*), modulated by *allegro* and *lento* utterance, and the primeval magico-religious associations connected with this rhythmic norm, all point to a primal antiquity in the rhythm of speech, and furnish us besides a natural common source for all subsequent Indoeuropean accentual, quantitative, and syllable-counting systems of rhythm.

The universal process of the genesis of the G and O syllables, to say nothing of the well-understood mode of transition to a musical principle of accent (Brugmann², *Vergl. Gram.* I. 946 f.), needs no clearer statement than that of Schöll, *De Accentu* (Act. Soc. Phil. Lips. VI), p. 20 ff: *Itaque etiam ab hac parte refellitur quod statuerunt temporis progressu accentus vim non deminutam sed auctam esse. At unum afferunt quo hanc sententiam comprobent: aucta accentus vi et intentione leviores syllabas, maxime autem verborum terminationes posteriore aetate immutatas, obrutas, abscisas esse. Atque in hac re et Weilium Benloewiumque et Corssenum sibi non constare supra iam indicavi. Quid enim? Num eae quae postera aetate accidunt affectiones diversae sunt ab eis, quas ab initio linguas perpeti videmus? Mihi autem in his rebus etsi aliquid accentus vim intentionemque valere concedendum est, tamen et simplicissima et certissima longe alia ratio esse videtur: nimirum non ex aucta accentus vi, sed inde affectiones illae linguae latinae repetendae*

sunt, quod magna pars syllabarum accentu destitutarum iam nihil conferre ad significationem videretur, cum propriam quam olim habuerant vim ac notionem dudum abieciissent. Nam quamvis pertinaciter usus et consuetudo ea quae antiquitus in lingua tradita sunt retineat, tamen quae a communi sensu abalienata sunt, sensim sensimque intercidunt, nisi politiore eruditione et litteris maxime studiisque efflorentibus conserventur. . . . Itaque ex imminuta significationis vi, non ex aucta accentus intentione haec explicanda sunt; quin immo defendi potest, quo minus et notione et accentu—haec enim artissime cohaerent—voces valeant, eo magis eas in sermone variis immutationibus affici. Huius autem rei initium vel in eo cernere possumus, quod ultimae syllabae, quae quidem facillime gravitatem significationis exuunt (ut vel 'finalium' nomine appellentur), apud Latinos accentum iam non recipiunt, cum in lingua et sanscrita et graeca, utpote quae aetate aliquanto priore et integriore ad stabilem quandam excultumque gradum pervenerint, haud raro acutae sint.

The hypothesis of the primal originality of the tripudic principle in Indoeuropean speech and rhythm furnishes a natural starting-point for the magico-religious associations with the number three, which are so widespread in Indoeuropean thought. "Dass die Drei bei den Indoeuropäern überall wiederkehrt," says Chamberlain (*Grundlagen* 554), "ist allbekannt; sie ist, wie Goethe sagt,

Die ewig unveraltete
Dreiamig-Dreigestaltete.

Wir finden sie in den drei Gruppen der indischen Götter, später dann (mehrere Jahrhunderte vor Christo) zu der ausführlichen und ausdrücklichen Dreieinigkeitslehre, der Trimûrti, ausgebildet: 'Er, welcher Vishnu ist, ist auch Çiva, und er, welcher Çiva ist, ist auch Brahma: ein Wesen, aber drei Götter.' Und von dem fernen Osten aus lässt sich die Vorstellung bis an die Küsten des Atlantischen Ozeans verfolgen, wo Patricius das Kleeblatt bei den Druiden als Symbol der Dreieinigkeit vorfand. Bei poetisch-metaphysisch beanlagten Stämmen *musste* sich diese Dreizahl schon früh aufdrängen, denn gerade sie, und sie allein, ist weder ein Zufall (wie die von den Fingern entnommene Fünf- resp. Zehnzahl), noch eine rabulistisch herausgerechnete Zahl (wie z. B. die von den vermeintlichen sieben Wandelsternen entnommene Sieben), sondern sie drückt ein Grundphänomen aus, so zwar, dass die Vorstellung einer Dreieinigkeit fast eher eine Erfahrung als ein Symbol genannt

werden könnte." That this fundamental phenomenon of folkpsychology was a phenomenon of the magical λόγος, daily obtruding itself in the rhythm of speech and song and sacred formula, is clearly evidenced in every tradition of the Sacred Tripudium: cf. *Sacred Tripudium*², pp. 20 ff.

That the Romans found their magical tripudium at home among Kelts and Germans alike, is suggestively indicated in the accounts of Livy and Tacitus:

Livy XXI. 42,

Hannibal rebus prius quam verbis adhortandos milites ratus, circumdato ad spectaculum exercitu captivos montanos vinctos in medio statuit armisque Gallicis ante pedes eorum proiectis interrogare interpretem iussit, ecquis, si vinculis levaretur armaque et equum victor acciperet, decertare ferro vellet. Cum ad unum omnes ferrum pugnamque poscerent et deiecta in id sors esset, se quisque eum optabat, quem fortuna in id certamen legeret, cuiusque sors exciderat, alacer inter gratulantes gaudio exultans *cum sui moris tripudiis* arma raptim capiebat. Ubi vero dimicarent, is habitus animorum non inter eiusdem modo conditionis homines erat, sed etiam inter spectantes vulgo, ut non vincen-tium magis quam bene morientium fortuna laudaretur.

Livy XXIII. 26. 9,

Erumpunt igitur agmine e castris, *tripudiantes more suo*, repentinaque eorum audacia terrorem hosti paulo ante ultro lacescenti incussit.

Livy XXV. 17. 5,

Tradunt in vestibulo Pūnicorum castrorum rogam exstructum esse, armatum exercitum decucurrisse *cum tripudiis Hispanorum* motibusque armorum et corporum suae cuique genti adsuetis, ipso Hannibale omni rerum verborumque honore exequias celebrante.

Livy XXXVIII. 17. 4,

Ad hoc cantus inchoantium proelium et ululatus et *tripudia*, et quatientium scuta in patrium quendam modum horrendus armorum crepitus, omnia de industria composita ad terrorem.

Not only is the custom of going into battle with song and dance very characteristically reported of the Kelts and Germans (Schrader, *Reallexicon der Indogerm. Allertumskunde*, p. 1014), but it is clear from the context that the dance accompanied the song, and that the rhythm of both was the same:

Tacitus (for the Germans), *Annales* IV. 47,
Simul in ferocissimos, qui ante vallum, more gentis, *cum carminibus*
et tripudiis persullabant.

Tacitus, *Historiae* II. 22,
Cantu truci et more patrio nudis corporibus super humeros scuta quati-
entium.

Tacitus, *Germania* 3,
Fuisse apud eos et Herculem memorant, primumque omnium virorum
fortium *ituri in proelia canunt.*

Cf. Livy (for the Kelts) X. 26, 11; XXI. 28. 1; XXXVIII. 17. 4,
Cantus inchoantium proelium et ululatus et tripudia. On Latin usage,
cf. *Sacred Tripudium*², p. 13 and 22. On the chanted prayer, libation,
and tripudic dance in Umbrian usage, cf. *Iguvinian Tables* (in Buck's
Oscan and Umbrian Grammar) VII. a. 23, 36; VI. b. 16; VI. b. 36; ii. a.
24 etc.; ii. b. 18.

It is clear therefore that the Romans found the tripudium everywhere
in the Indoeuropean world except in Greece, where the prehistoric change
to a musical accent had obscured, if not obliterated, the common Indo-
european tradition, as had also been the case in Old-Indian. To Roman
snobbishness therefore their own tripudic principle came to be regarded
as a mark of barbarity, and hence the attitude of aversion, silence, and
repression, which classicism from Ennius down assumes towards tripudic
doctrine:

Horace, *Epis.* II. 156,
Graecia capta *ferum* victorem cepit et artes
Intulit *agresti* Latio: sic *horridus ille*
Defluxit numerus *Saturnius* et *grave virus*
Munditiae pepulere, sed in longum tamen aevom
Manserunt hodieque manent *vestigia ruris.*

Cf. *Sacred Tripudium*², 43 ff. As a matter of course, after the success-
ful launching of the sham Greek theory of musical accent and quantita-
tive rhythm, the suppression of tripudic truth became a matter of life
and death for the new doctrine: hence all the fraud and confusion of our
accentual, rhythmic, and metrical tradition. The times are long past
when the tradition of truth can be corrupted by an Aventine clique, a
Roman bookshop monopoly, or a Neronian hoax; but philological cli-

quism is as rank today as it was in Alexandria and Rome, and its methods are the same as of old,—de tripudio silentium! Cf. *Proceedings of the American Philological Association*, Vol. XXXIX (1909), p. xxvi f.; *Glotta* III. 379 ff.¹; *The Year's Work in Classical Studies* 1911, pp. 124 ff.²; *Transactions of the American Philological Association* 1908-1912.

The tradition of our Indoeuropean tripudium is preserved for us on the Greek side in the Dionysiac *θραυβος* and *διθύραυβος*, precisely as it preserved for us on the Roman side in the Martian *triumpus* of the Latin cult. The sacred three-step with its accompanying song was performed around the altar of the god; cf. Labbaei Glossaria, s. v. tripudiatio. Both traditions are represented in the characterization of the immemorial rhythm by Ennius:

Scripsere alii rem

Versibus quos olim *fauni vatesque* canebant.

As Bacchus bears the epithet *θραυβος διθύραυβος* among the Greeks, so Mars bears that of Salisubsilus with Catullus among the Romans.

But the entire quantitative and syllabico-quantitative rhythmic systems of both Greek and Indo-Iranian are readily deducible from the three most universal types of our original Indoeuropean accentual tetrapody:

A. $\begin{array}{cccc|cccc} \downarrow & \downarrow & \downarrow & & \downarrow & \downarrow & \downarrow & \\ \text{Triumpe} & & \text{Triumpe} & & & & & \\ \swarrow & \swarrow & & & \swarrow & \swarrow & & \\ \text{A-A-G} & | & \text{A-A-G} & & & & & \end{array}$

B. $\begin{array}{cccc|cccc} \downarrow & \downarrow & \downarrow & & \downarrow & \downarrow & \downarrow & \\ \text{Enos} & \text{Lases} & \text{iuvate} & & & & & \\ \swarrow & \swarrow & & & \swarrow & \swarrow & & \\ \text{A-AG} & \text{A-AG} & | & \text{A-A-G} & & & & \end{array}$

C. $\begin{array}{cccc|cccc} \downarrow & \downarrow & \downarrow & & \downarrow & \downarrow & \downarrow & \\ \text{Neve} & \text{luem} & \text{ruem} & \text{Marmar.} & & & & \\ \swarrow & \swarrow & \swarrow & & \swarrow & \swarrow & & \\ \text{A-G} & \text{A-AG} & | & \text{A-AG} & \text{A-G} & & & \end{array}$

We have but to let the stress accent degenerate into the musical, and stress-counting into syllable-counting, and we derive at once the quanti-

¹ With this studied silence, cf. the promise of two years before: *Glotta* II. 387. Vielleicht *glückt es mir* künftig seinen Gedanken besser nachzugehen, wenn er die versprochene ausführliche Darstellung liefert.

² With this *magnum silentium*, cf. *The Year's Work* etc., 1910, p. 101, and 1909, p. 119.

tative rhythm of the Greeks, the syllabico-quantitative rhythm of the Vedas, and the syllabic rhythm of the Avesta.

Here then in very truth we have the simple source of Indoeuropean accent and rhythm. It is an accent and rhythm of stress-count by pairs and triplets of stresses, leading therefore to a duplicational principle, primarily, and a triplicational principle, secondarily, in rhythmic composition. When the stress accent weakens into the musical, the rhythm passes from stress-counting to mere syllable-counting. This syllable-counting rhythm may then become differentiated as quantitative in Greek, as non-quantitative in the Avesta, or as partly quantitative, partly non-quantitative, in the rhythm of the Vedas. The stress-count of the Indoeuropean tripudium is thus the source and explanation of the universal Aryan principle of syllable-counting in meter.

How Greek theory seethed the quantitative kid in the tripudic mother's milk is clearly exhibited in the Latin grammarians: Diomedes, Keil I. 479,

Chorus autem ideo dictus, quia choreis huius compositio convenit. huic contrarius est molossus, *vortumnus*, extensipes, quem alii *hippium* vel Chaonium dicunt. constat ex tribus longis temporum sex, ut Aeneas, ideo molossus dictus, quia Molossi, id est Thessali, ad bellum procedentes huius modulata compositione utebantur; hippius vero, equestri scilicet pugnae conveniens modulabatur. amphibrachys, *Ianius*, amphibrevis, qui et scolius. constat ex brevi et longa et brevi temporum quattuor, ut carina, dictus a duabus brevibus, a quibus ex utraque parte media longa continetur; scolius quoque ideo, quia habiliter componitur scolio. Est autem citharae species mensalis. huic contrarius est amphimacrus, *Fescenninus*, amphimeres, quem alii creticon appellant. constat ex longa et brevi et longa temporum quinque, ut Demophon, dictus a duabus longis, a quibus utrimque media brevis amplectitur; creticus quoque, quia Cretes *saltando* eius rhythmica compositione utebantur. bacchius, *Oenotrius*, *tripodians*, quem Graeci *thriambon* dicunt. constat ex brevi et duabus longis temporum quinque, ut Agenor, Athenae, dictus *παρὰ τὰς Βάκχας*, quia bacchantibus convenienter componebatur. huic contrarius est palinbacchius, *Laius*, qui et *Saturnius*, ultimibrevis, quem quidam propompicon, alii *theseleon* vocant. Cf. *Sacred Tripudium*², p. 23.

Besides composition in distichs and tristichs,—which are indigenous evolutions of a rhythm of accentual pairs and triplets,—alliteration, assonance, and rhyme are native ornaments of a rhythm of stress-count,

and only fall into abeyance, when stress-count fades into mere syllable-counting, as in Greek and Indian. The effort to find the origin of Indo-European rhyme in Greek rhetoric is one of our most glaring types of *hellenizing* pragmatism (Norden, *Antike Kunstprosa* 829), that to find the "Anfang und Ursprung der lateinischen und griechischen rhythmischen Dichtung" in Hebrew poetry an even more reprehensible phenomenon of *hebraeizing* pragmatism (Wilh. Meyer, *Abhandl. d. Bayr. Ak. d. Wiss.* Bd. XVII. 2 Abth. 267-450). Semitic genius and hellenizing grammar furnish a poor propaedeutic for Indoeuropean insight. For recent vagaries concerning the Latin accent, cf. Glotta IV. 187-200, where we are treated to a new brand of pragmatism,—*etruscanizing* pragmatism.

Original Indoeuropean speech was characterized by the double and triple stress in its accent and rhythm. Out of this principle emerged the subsequent streams of dialectic development in both accent and rhythm. The immediate issue in verse is the tripudic dimeter, or accentual tetrapody, which is found to underlie all subsequent rhythmic development, whether accentual, syllable-counting, or quantitative. The short-verse of four theses, accentual where the original stress-accent abides, ictual or artificial where the musical pitch has intervened, is everywhere the fundamental norm of verse. The quantitative and syllable-counting thesis is the hereditary substitute for the lost accentual thesis, and the arsis is a secondary development in the interest of rhythmic precision, on the one hand, and rhythmic variety, on the other. The results of Westphal (*Griechische Metrik* II. 1-65) and Usener (*Allgriechischer Versbau*) must therefore be recast on the basis of an original Indoeuropean tripudic dimeter, or accentual tetrapody, in which two pairs of stresses are contrasted (*temporum dinumeratio*).

We are forced therefore to the startling conclusion that our whole theory of Indoeuropean accent and rhythm is rotten in its very foundations. The obscuration of the initial musical accent in Greek at the hands of Alexandrine grammar, and the obscuration of the initial stress accent in Latin at the hands of hellenizing imitation, has resulted in the vitiation of our whole Indoeuropean body of accentual and rhythmic doctrine, and of the prehistorical conclusions based upon the unoaccentual theory with reference to the number of acute tones in the vocable, and upon the unosyllabic theory with reference to the number of syllables that can feel the pressure of a single acute breath-expiration. The evil has been less conspicuous in Greek theory, because of the musical nature of the

classic accentuation, but it has worked havoc in all stress theory, because it ignored utterly the double and triple stress in the structure of the vocable and in the resulting tripudic rhythm of speech and verse, and because it is oblivious of the very possibility of there being within the limits of one and the same vocable two acute stresses or stress-expirations, each of which was so powerful as to *require* a long or two short syllables for its full expenditure, and in *allegro* utterance regularly even to correct two long syllables within a single breath-expiration, and thus to shorten both and to reduce the second to the articulatory timbre and convenience of the first. Thus our current Indoeuropean theory in the absence of any doctrine of a bisyllabic stress has explained wholesale as phenomena of stresslessness what tripudic doctrine reveals to us unmistakably as phenomena of stress: Thurneysen, *Alt-Ir. Gram.* 62,

$$\begin{array}{ccccccc} & \cdot & & \cdot & & \cdot & & \cdot & & \cdot \\ * \acute{e} & c & o & s & s & a & m & a & l & i \\ A & - & A & - & G & & A & - & A & - & G \end{array}$$

Silbe 2 und 4 geschwunden.

The second element in each bisyllabic stress ceases, because of its being caught up within the same acute expiration, to be differentiated from the first, and the result is the crushing of two syllables into one at the expense of the syllable last heard; cf. *West Indoeuropean Superstress*, P. A. P. A., Vol. XLI. xxxi-xxxvi. So in rhythmic connections, any two syllables that can be caught up in a single acute expiration become a single rhythmic thesis or arsis ("quantitatively," long or two shorts), regardless of their normal length in *lento* utterance:

$$\begin{array}{ccccc} \downarrow \uparrow & \cup \uparrow \cup & & \downarrow \cup & \cup \uparrow \cup & & \downarrow \cup & \cup \uparrow \cup \\ \text{virum} = \text{virum} & : & \text{ille} = \text{ille} & : & \text{omnis} = \text{omnis} \\ A-AG & & A & & A-G & & A \end{array}$$

Moreover, this rhythm of the double accent permits only a single substitution of a grave stress G in place of an acute stress A in each biaccental measure:

$$\begin{array}{ccccccc} \cup \uparrow \cup & \cup \uparrow \cup & | & \downarrow \downarrow \cup & || & \downarrow \cup \cup & | & \downarrow \downarrow \cup \\ \text{Virum} & \text{mihi} & \text{Camena} & \text{insece} & \text{versutum} \\ \swarrow \swarrow & \swarrow \swarrow & \swarrow \swarrow & \swarrow \swarrow & \swarrow \swarrow & \swarrow \swarrow & \swarrow \swarrow \\ A-AG & A-AG & | & A-A-G & || & A-O-G & | & A-A-G \end{array}$$

Consequently when modulated to the Greek iambico-trochaic rhythm no two grave theses (G or O) may succeed each other in the same bithetic measure: Plautus, *Captivi* 131,



Sed si ullo pacto ille huc conciliari potest
A - A-G | A - A - A || A - O - O - A-G | A-AG

thesis in each bithetic dipody is the limit of possible concession to the freedom of the quantitative thesis: the other thesis becomes *eo ipso* the tripudic thesis and must therefore be accentual. On the other hand, when tripudic rhythm is modulated to reproduce the dactylic technique, where the single foot represents metrical thesis and metrical arsis, a single non-accentual thesis in each monopody becomes the possible limit: the remaining quantitative arsis becomes *eo ipso* the necessary tripudic thesis and must therefore be accentual.

Thus the Law of the Tripudic Thesis sounds the death-knell to all the cobweb fictions of quantitative metric and lays bare the whole bottomless sham of our accentual and rhythmic tradition from Cicero and his *Orator* to Zielinski and his *Clauselgesetz*, and from Tyrannio Amisenus and his *tenuis θεωρία* to Otto Schroeder and his *Horazens Versmasse*. Let us briefly note the inviolability of the Law of the Tripudic Thesis A in every Latin *μέτρον* from the beginning to the end of time:

The Carmen Arvale,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Semunis} & \text{alternei} & \text{advocabitis} & \text{conctos.} \\ \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow \\ \text{A} - \text{A} - \text{G} & | & \text{A} - \text{A} - \text{G} & || & \text{A} - \text{O} - \text{A} - \text{O} - \text{G} & | & \text{A} - \text{G} \end{array}$

It is interesting to note that the Indoeuropean measure of the "triple tread" (trumpus, *θρίαμβος*, *διδύραμβος*) appears on the dawn of our tradition as sacred to Mars on the Italic side, and to Dionysos on the Hellenic: cf. Leo Meyer, *Gr. Etym.* III. 215. 472.

The First Scipionic Inscription,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Consol} & \text{censor} & \text{aidilis} & \text{hic} & \text{fuet} & \text{apud} & \text{vos.} \\ \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow \\ \text{A} - \text{G} & \text{A} - \text{G} & | & \text{A} - \text{A} - \text{G} & || & \text{A} - \text{A} - \text{AG} & | & \text{A} - \text{AG} - \text{A} \end{array}$

The quantitative theory violates the tripudic thesis by positing *consol* *censor*, which cannot occur in the same monometer.

Livius Andronicus,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Igitur} & \text{demum} & \text{Ulixi} & \text{cor} & \text{frixit} & \text{prae} & \text{pavore.} \\ \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow & \swarrow \\ \text{A} - \text{G} & \text{A} - \text{G} & | & \text{A} - \text{A} - \text{G} & || & \text{A} - \text{A} - \text{G} & \text{A} - \text{A} & | & \text{A} - \text{G} \end{array}$

Here again the quantitative theory violates the tripudic thesis by scanning *igilur demum*, which is again impossible in one and the same rhythmic measure (dipody).

Naevius,

$\begin{array}{cccccccccccccccc} \text{Immortales} & \text{mortales} & \text{si} & \text{foret} & \text{fas} & \text{fere.} \\ \text{A} - \text{O} - \text{A} - \text{G} & | & \text{A} - \text{A} - \text{G} & || & \text{A} - \text{A} - \text{G} & | & \text{A} - \text{A} - \text{G} \end{array}$

Quantitative theory violates the inviolable tripudic thesis of the iambic $\mu\epsilon\rho\sigma$ by scanning *immortales*, which is of course possible only in dactylic technique, where the $\mu\epsilon\rho\sigma$ = monopody. Such a succession of artificial ictuses in the same *metrum* ($\mu\epsilon\rho\sigma$) is possible only to ancient fraud or modern ignorance and dilettanteism; it was never seriously tolerated in antiquity, where such sequences are always divided between two different $\mu\epsilon\rho\sigma$. Representing henceforth the artificial thesis by s, we find:

Plautus, *Capt.* 47,

$\begin{array}{cccccccccccccccc} \text{Ita} & \text{compararunt} & \text{et} & \text{confinxerunt} & \text{dolum.} \\ \text{A} - \text{A} - \text{O} - \text{A} - \text{G} & | & \text{A} - \text{A} & || & \text{O} - \text{A} - \text{G} & | & \text{A} - \text{A} - \text{G} \end{array}$

Only *confinxerunt* is possible in the first or second dipody; otherwise, as *confinxerunt*, it must be divided between the first and second, or between the second and third. Ignorance of such elemental truths of Latin verse has literally crammed our journals of philology with labored nonsense: cf. *Classical Philology* II. 51 ff., 98 ff., 341 ff., 444 ff., 470 ff.; III. 39 ff., 98 ff., 203 ff.; VI. 1 ff., 410 ff., 494 ff.; VII. 84 f.—I mention this publication merely as the worst type of its kind: in all these pages, amid error and confusion, guessing and pragmatism everywhere, but one lone voice in the wilderness is heard in dignified scientific protest: cf. B. O. Foster, *The Latin Grammarians and the Latin Accent*, III. 201 ff., in which the silly theory of two accentual systems in Latin is consigned to merited oblivion. One of the gloomiest features of our present situation in metrical and rhythmical as well as in accentual matters is that the whole field has come to be considered the legitimate prey of the philological dilettante.

Plautus, *Captivi* 246,

Perque conservitium commune quod hostica evenit manu.
 A - A - O - A - G | A - A - G || A - O - A - A - G | A - AG

The phenomena *perque* = $\cup' \cup$ and *quod host-* = $\cup' \cup$ are one and the same, namely, trochee and iambus each become pyrrhic under the bisyllabic acute stress: the confusion thrice confounded of current speculations on such fictions as "Breves Breviantes" and the like may be seen in *Classical Philology* VI. 1 ff., where blunders in Latin rhythm are supported and confirmed by blunders in Shakespearean interpretation.

As everywhere, the law of the tripudic thesis permits only one of the artificial ictuses in *conservitium* in the same dipody: in illustration of the pernicious vagaries of modern theorizing, cf. *Classical Review* XX. 31 ff., *Classical Philology* II. 341 ff., VI. 414, VII. 84 f., where a wretched artificiality of Latin classic verse is made the ground for a theory of accent which is disproved by every line of Latin rhythm ever composed in classic, preclassic, or postclassic period.

Plautus, *Captivi* 254,

Ita vinclis custodiisque circummoeniti sumus.
 A - A - G A - O - O - A - G || A - O - O - A - G | A - AG

As before no two artificial ictuses in the same *μέτρον*.

Plautus, *Captivi* 403,

Neque te commeruisse culpam neque me advorsatum tibi.
 A - A A - O - O - A - G | A - G || A - A - O - A - G | A - AG

Two artificial ictuses are distributed between different dipodies.

Plautus, *Captivi* 445,

Tibi commendo spes opesque meas. Mandavisti satis.
 A - A - A - G | A - A - A - G || A - A - O - A - G | A - AG

The law of the accentual thesis tolerates only one artificial ictus to the dipody. *Tibi* = $\cup' \cup$ and *meas* = $\cup' \cup$ are identical phenomena of the bisyllabic stress, disproving all theories of synizesis (*meas* = "meas").

The stress on the second syllable of *discipulina* is thus shown to be an ictual fiction.

Plautus, *Bacchides* 298,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Non} & \text{me} & \text{fefellit} & \text{sensi} & \text{eo} & \text{exanimatus} & \text{fui.} \\ & / & / & / & / & / & / & & / & / & / & / & / & / & / & / \\ \text{A} - \text{A} & \text{A} - \text{A} - \text{G} & | & \text{A} & || & \text{A} - \text{O} - \text{O} - \text{A} - \text{G} & | & \text{A} - \text{AG} \end{array}$

Thus the stressing *exanimatus* is shown to be artificial. It seems strange that our metrical sophists did not go to the limit and demonstrate a secondary accent for the last syllable as well. The editorial censorship of *Classical Philology* has never balked even at the last analysis of metrical pragmatism: cf. *Trans. Amer. Phil. Ass.* Vol. 38, p. 77 "For Pragmatism (with a capital P!) is sound philosophy in metric if nowhere else,"—which means apparently: Ignore examples that do not 'work,' and you can prove anything.

Plautus, *Bacchides* 426,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & || & \downarrow & - & - & \downarrow & \downarrow & | & \downarrow & \downarrow \\ \text{Id} & \text{quom} & \text{optigerat} & \text{hoc} & \text{etiam} & \text{ad} & \text{malum} & \text{accersebatur} & \text{malum.} \\ & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} & - & \text{A} - \text{A} - \text{G} & | & \text{A} - \text{A} & \text{A} - \text{A} & || & \text{A} - \text{O} - \text{O} - \text{A} - \text{G} & | & \text{A} - \text{AG} \end{array}$

The artificiality *accersebatur* (a curious example for proving "that compound verbs of the type *commemorare* received a secondary accent on the *second* syllable") stands revealed to us by its position, which distributes the burden of the unnatural stressing between two different dipodies and thus conserves the law of the inviolability of the accentual thesis for every *µετρον*; cf. *Class. Phil.* VII. 84.

Plautus, *Bacchides* 538,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Numquae} & \text{advenienti} & \text{aegritudo} & \text{obiecta} & \text{est?} & \text{Atque} & \text{acerruma.} \\ & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} & - & \text{A} - \text{O} - \text{O} - \text{A} & | & \text{A} - \text{O} - \text{A} & || & \text{A} - \text{A} - \text{G} & \text{A} & - & \text{A} & | & \text{A} - \text{O} - \text{G} \end{array}$

A single artificial stress is tolerated in each biaccentual *metrum*, thus safeguarding in every *metrum* its accentual thesis.

Plautus, *Bacchides* 769,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Extemplo} & \text{advenienti} & \text{ei} & \text{tabellas} & \text{dem} & \text{in} & \text{manum.} \\ & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} - \text{A} & | & \text{A} - \text{O} - \text{O} - \text{A} & || & \text{A} & - & \text{A} & \text{A} - \text{G} & | & \text{A} & - & \text{A} - \text{AG} \end{array}$

Plautus, *Captivi* 1004,

Itidem mi haec advenienti upupa, qui me delectem, datast.
 A - G A - A - O - O - A | A - G || A - A A - A - G | A - AG

Plautus, *Curculio* 467,

Commonstrabo, quo in quemque hominem facile inveniatis loco.
 A - O - A - G | A - A A - G || A - A - O - O - A - G | A - AG

The stressing *commonstrabo* is thus welcome everywhere, while the artificial *inveniatis* is tabooed in every integral *μέτρον*: such a juxtaposition of phenomena in one and the same verse casts a lurid light on the scientific methods of journalistic philology: cf. *Classical Review* XX, p. 33, and *Classical Philology* II, p. 344.

Plautus, *Miles* 644,

Incommodate abstinere me apud convivas commodo.
 A - O - O - O - A | A - O - A - G || A - A - A - G | A - O - G

Another illustration of that happy-go-lucky method, which can never lack proof for anything: *incommodate* must do duty as "an example of the stressing *commoditatem*, *commemorare*, etc." *Classical Philology* VII, p. 84.

Plautus, *Rudens* 957,

Feroque ei condicionem hoc pacto.
 A - A A - O - O - A | A - A - G

Plautus, *Rudens* 1236,

Fiunt trasennae, ubi decipiuntur dolis.
 A - G | A - A - G || A - A - O - O - A - G | A - AG

Plautus, *Stichus* 422,

$\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 Volo me eleutheriā capere advenientem domum.
 $\overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}}$
 A - A - O - A - G | A || A - O - O - A - G | A - AG

Plautus, *Stichus* 740,

$\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 Peregre advenientes te expetimus, Stepaniscidium, mel meum.
 $\overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}}$
 A - A - O - O - A - G | A - A - G || A - O - A - G | A - A - AG

Plautus, *Trinummus* 313,

$\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 Istaec ego mi semper habui aetati integumentum meae.
 $\overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}}$
 A - G A - A | A - G - A || A - A A - O - O - A - G | A - AG

Plautus, *Trinummus* 1138,

$\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 Modo mi advenienti nugator quidam occessit obviam.
 $\overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}}$
 A - A - O - O - A - G | A - A - G || A - A A - G | A - O - G

Accordingly nowhere in Plautus is any merely quantitative thesis allowed to take the place of the tripudic accentual thesis of any μέτρον. We shall see that the same law holds to the end of time:

Terence, *Phormio* 18,

$\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 Ille ad famem hunc a studio studuit reicere
 $\overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} \quad \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} || \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}} | \overset{\cup}{\underset{\cup}{\cup}} - \overset{\cup}{\underset{\cup}{\cup}}$
 A - A - A A - A | A - G || A - G | A - O - G

Forms like *reicere*, *similia*, *aequanimitas*, *sustinueris*, *praeterierat*, *recipiat*, *hariolus* were obviously liable to a twofold accentuation, according as the penult was taken as a single short (O) and the antepenult as a resolved long (A), or as the penult itself was taken as a resolved long (A):

$\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} = \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} : \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} = \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 reicere = A - O - G : reicere = A - A - G
 $\overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} = \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} : \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}} = \overset{\cup}{\underset{\cup}{\cup}} \overset{\cup}{\underset{\cup}{\cup}}$
 similia = A - O - G : similia = A - A - G.

$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{aequanimitas} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-A-O-G} \end{smallmatrix}$	:	$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{aequanimitas} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-O-A-G} \end{smallmatrix}$
$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{sustinueris} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-A-O-G} \end{smallmatrix}$	:	$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{sustinueris} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-O-A-G} \end{smallmatrix}$
$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{praeterierat} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-A-O-G} \end{smallmatrix}$	:	$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{praeterierat} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-O-A-G} \end{smallmatrix}$
$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{recipiat} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-O-G} \end{smallmatrix}$	:	$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{recipiat} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-A-G} \end{smallmatrix}$
$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{hariolus} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-O-G} \end{smallmatrix}$	:	$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{hariolus} \end{smallmatrix}$	=	$\begin{smallmatrix} / & / \\ \text{A-A-G} \end{smallmatrix}$

It is thus clear that in the case of the group of three short syllables here involved the tripudic principle enjoys a twofold application, and accordingly the bottom drops out of such hasty generalizations as "the Earlier Law of Accentuation" (Lindsay, *Lat. Lang.* 157), "the Paenultima Law" (Lindsay, *Lat. Lang.* 160), the "Quadrisyllabic Law" (*ibid.*), etc. With the gradual weakening of the initial accent the preference would naturally be given to the penultimate acute.

Terence, *Phormio* 34,

$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Bonitasque} & \text{vostra} & \text{adiutans} & \text{atque} & \text{aequanimitas.} \end{smallmatrix}$
 $\text{A} - \text{A} - \text{G} \quad \text{A} - \text{A} \mid \text{A} - \text{G} \parallel \text{A} - \text{A} \mid \text{A} - \text{O} - \text{G}$

Terence, *Phormio* 47,

$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Ferietur} & \text{alio} & \text{munere} & \text{ubi} & \text{era} & \text{pepererit.} \end{smallmatrix}$
 $\text{A} - \text{A} - \text{G} \quad \text{A} - \text{G} \mid \text{A} - \text{O} \parallel \text{A} - \text{A} \mid \text{A} - \text{O} - \text{G}$

Terence, *Phormio* 60,

$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Quoius} & \text{tu} & \text{fidem} & \text{in} & \text{pecunia} & \text{perspexeris.} \end{smallmatrix}$
 $\text{A} - \text{A} \mid \text{A} - \text{A} \parallel \text{A} - \text{A} - \text{O} - \text{G} \mid \text{A} - \text{A} - \text{O} - \text{G}$

The spondee *quoius* becomes pyrrhic under the bisyllabic stress.

Terence, *Phormio* 109,

$\begin{smallmatrix} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Ille} & \text{qui} & \text{illam} & \text{amabat} & \text{fidicinam} & \text{tantum} & \text{modo.} \end{smallmatrix}$
 $\text{A} - \text{A} \mid \text{A} - \text{A} - \text{G} \parallel \text{A} - \text{O} - \text{G} \mid \text{A} - \overset{\text{S}}{\text{G}} \quad \text{A} - \text{AG}$

The trochee *ille* becomes pyrrhic under the bisyllabic stress.

Terence, *Phormio* 159,

Non potitus essem: fuisset tum illos mi aegre aliquod dies.
A-A A-G | A - A A-G || A-G - A | A - G A-AG

The spondee *essem* becomes pyrrhic under the bisyllabic stress.

Terence, *Phormio* 199,

Quid agam? Quid ais? Huius patrem vidisse me patruom tuom.
 A - G A - G | A - A-AG || A-A-G A | A - G A-AG

The spondee *huius* becomes pyrrhic under the bisyllabic stress.

Terence, *Phormio* 250,

Opus ruri faciundum . horum nil quicquam accidet animo novom.

A - A-G A - A | A-G A - A || A - O-G | A - G A-AG

The G thesis in *accidet* readily lengthens in a tripudic rest: so-called "lengthening of a short syllable in thesis," a definition which like many another current in modern metrical theory ignores the essential mark. It is only the grave rest that is liable to such construction: the accent operates, as we have seen, to corrept and not to protract the natural quantity. The tripudic rest G, which is naturally emphasized and so lengthened in thesis, is naturally obscured and so shortened in arsis.

Terence, *Phormio* 307,

Nempe Phormionem? Istum patronum mulieris.

A - A - O - A | A - G | A - A - G | A - O - G

The trochee *nempe* becomes pyrrhic under the bisyllabic stress.

Terence, *Phormio* 338,

Immo enim nemo satis pro merito gratiam regi refert.
A - A A-G A - A A - G || A-O-G A-G A-AG

No serious reader of Plautus and Terence, where hundreds of cases like *regi refert* stare us in the face, could ever be taken in by the silly hoax

of Caesius Bassus and his *magnum numerum*, or rather *duello magno*: cf. Leo, *Sat. Vers* 27. Even Bassus only ventured to slip in one such example, because it was necessary to his fraud: every other example used by him guards the accentual thesis very sedulously: cf. Keil VI. 265 f.

Terence, *Phormio* 347,

Si eam sustinueris postilla iam ut lubet ludas licet.
 A - A A - O-G | A - A-G || A - A-AG | A - G A-AG

Terence, *Phormio* 348,

Enumquam quoiquam contumeliosius.
 A - A - G | A - G || A - O - O - O | A - O - G

Such phenomena as *contumeliosius* as against *contumeliosius* demonstrate the fictitiousness of the so-called "Iambic Law." The artificial ictus is not the bisyllabic stress, and therefore lacks all corrective power. Let us hope that *Classical Philology* and the rest will waste no more time and printer's ink over "*Breves Breviantes*" and related fictions: cf. *Class. Philol.* VI. 1 ff.

Terence, *Phormio* 355,

Ipsum esse opinor de quo agebam. sequimini.
 A - A | A - A - G || A - A A - G | A - O - G

Terence, *Phormio* 357,

Quia egens relictast misera, ignoratur parens.
 A - AG | A - A - G || A - A - O - A - G | A - AG

Terence, *Phormio* 383,

Ego me nego. tu qui ais redige in memoriam.
 A - A A - AG | A - A - AG || A - A | A - O - G

Terence, *Phormio* 419,

Actum aiunt ne agas. Non agam? immo haud desinam.
 A - A-G A - AG | A - A || A - A | A-O-G

Terence, *Phormio* 423,

Praeterierat iam ducendi aetas. Omnia haec.
 A - A - O-G | A - A-A || A-G | A-O - A

Terence, *Phormio* 481,

De eius consilio sese velle facere quod ad hanc rem attinet.
 A - A A-G | A-G A-G || A - G A - A | A-O-G

The spondee *eius* becomes pyrrhic under the bisyllabic accent.

Terence, *Phormio* 597,

Ubi Phaedriae esse ostenderet nilo minus.
 A - A-O | A || A-A-O-G | A-G A-AG

Terence, *Phormio* 599,

Iussi opperiri : eo me esse adducturum senem.
 A - A-O-A | A - A || A-O-A-G | A-AG

Terence, *Phormio* 606,

Expecto quam mox recipiat sese Geta.
 A-A-G | A - A || A-O-G | A-G A-AG

Terence, *Phormio* 705,

Quod res ! postilla monstra evenerunt mihi.
 A - A | A-A-G || A - A-O-A-G | A-AG

Terence, *Phormio* 708,

Gallina cecinit; interdixit hariolus.
 A-A-G | A-G || A-O-A-G | A-O-G

Terence, *Andria* 142,

$\frac{1}{2}$ — $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Perterrefacias Davom, observes filium.
 $\frac{1}{2}$ s A - O - O - A - G | A || A - A - G | A - O - G

Terence, *Andria* 181,

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ — $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Sperantis iam amoto metu, interoscitantis opprimi.
 A - A - G | A - A - G A || A - O - O - O - A - G | A - O - G

All these facts, which are universal and necessary principles of tripudic doctrine, serve to set off in clear relief the scientific fraudulency and pompous sciolism of that most serene of classic prigs and hellenizing pretenders, Q. Hōrātius Flaccus, who with perfect knowledge of the whole truth does not hesitate to palm off on contemporaries and posterity such intentionally misleading twaddle as *Ars Poet.* 251 ff.:

Syllaba longa brevi subiecta vocatur Iambus
 Pes citus; unde etiam Trimetrīs accrescere iussit
 Nomen Iambeis, cum Senos redderet ictus
 Primus ad extremum similis sibi.

Bentley felt the doubtful nature of this learned deliverance, but could do nothing but accept it against the entire voice of sincere tradition: *De Metris Terentianis*, p. xxxiv f. (ed. Vollbehr),

Sex, inquit, habet ictus versus Senarius; et tamen Trimetrus sive Ternarius Graecis vocatur; quasi tres tantum Ictus redderet, ob pedis celeritatem, praesertim cum totus Iambis puris decurrit. Latini igitur per *μονοπόδιον*, singulos pedes, hos versus dividebant; Graeci per *διπόδιον*, seu geminatos. Inde qui Graecis est Tetrametrus, Varroni a pedum numero est Octonarius. Iuba rex apud Rufinum de Metris p. 2712. Quod autem binis pedibus, et non singulis, scandatur Iambicus, vetus institutum est. Et mox, Unde apparet Heroicum singulis pedibus scandi etiam apud veteres solitum, Iambum autem binis. Marius Victorinus p. 2497. Per Monopodiam sola Dactylica scanduntur; per Dipodiam vero cetera. Nescivit hic Bacchiacos et Creticos, quos etiam Monopodia dimittitur. Diomedes p. 503. Feritur Senarius Iambicus combinatis pedibus ter. Terentianus Maurus p. 2432.

Iambus ipse sex enim locis manet,
 Et inde nomen inditum est Senario:
 Sed ter feritur, hinc Trimetrus dicitur;
 Scandendo binos quod pedes coniungimus.

Ictus, *Percussio* dicitur; quia Tibicen, dum rhythmum et tempus moderabatur, ter in Trimetro, quater in Tetrametro, solum feriebat. "*Apous* autem sive Elevatio appellatur; quod in iisdem syllabis, quibus Tibicen *pedem* accommodabat, Actor *vocem* acuebat ac tollebat. In *Thesi* autem sunt ceterae syllabae, quae Ictu destitutae minus idcirco audiuntur. Hos Ictus sive "*Apous*, magno discentium commodo, nos primi in hac Editione per Accentus acutos expressimus, tres in Trimetris, quattuor in Tetrametris:

Poēta cum primum ānimum ad scribendum appulit,
 Id sibi negoti credidit solum dari.
 Enimvero, Dave, nīl loci est segnitiac neque soqordiāc,
 Quantum intellexi modo senis sententiā de nūptiis.

Etsi revera, quod Romani voluerunt, seni in quoque Trimetro sint Ictus; qui sic exprimi possint,

Poēta cum primum ānimum ad scribendum appulit,
 Id sibi negoti credidit solum dari.

Verum quia in paribus locis, 2, 4, 6, minus plerumque elewantur et feriuntur, quam in imparibus, 1, 3, 5, idcirco eos more Graecorum hic placuit omittere.

Thus hellenizing sham-doctrine in the *Ars Poetica* has deliberately prepared the ground for the fraud of Caesius Bassus and his *duello magno*, as well as for the utter stultification of all rhythmic and metrical theory through the legitimation of the artificial ictus. What Horace's theory was aiming at was to legitimate the artificial ictus for the iambico-trochaic foot, as Ennius had succeeded in doing for the dactylic, but he lacked the courage to practise his own doctrine, and iambico-trochaic technique remained to the last where Naevius and Plautus had left it. But ancient fraud and modern credulity have used the hollow fiction to the undoing of all scientific theory of rhythm and meter, until the entire field has come to be relegated to the needs of cheap journalism; cf. *Sacred Tripudium*², p. 9; *Trans. Am. Phil. Assoc.* XXXVIII. 57 ff. (where the artificial ictus is made to revamp Greek theory!).

Livius Andronicus and Naevius had introduced one artificial ictus to the dipody for iambic and trochaic verse, but the absurdity of extending

the principle of the artificial ictus to the dactylic μέτρον with its single foot gave them pause, and epic technique in their hands remained, as before, non-quantitative. It required the hybrid soul of an Ennius to assert the free quantitative thesis in the monopodic μέτρον, and thus to immortalize himself as

Marrer of the stateliest measure ever moulded by the lips of man.

In the dipodic technique of Naevius one foot in every dipody retained the accentual thesis, whereas in the monopodic technique of Ennius, since there was but one foot to the μέτρον, the artificiality became thoroughgoing for all epic and lyric verse:

Scenica (Vahlen) 65,

$\begin{array}{ccccccc} \text{I} & \text{u} & | & \text{u} & \text{u} & || & \text{I} & \text{u} & | & \text{I} & \text{u} & \text{u} & \text{u} \\ \text{Iamque} & \text{ma} & \text{ri} & \text{magno} & \text{classis} & \text{cita} \\ / & / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} - \text{G} & | & \text{A} - \text{AG} & || & \text{A} - \text{G} & | & \text{A} - \text{G} & - & \text{A} \end{array}$

Thus Caesius Bassus' *duello magno* becomes legitimated in the dactylic technique of Ennius, and the final and complete stultification of Latin classic metric was accomplished.

Scenica: *Andromacha* 93,

$\begin{array}{ccccccc} \text{I} & \text{u} & \text{u} & \text{u} & \text{u} & || & \text{I} & \text{u} & \text{u} & | & \text{I} & \text{u} \\ \text{Saeptum} & \text{altiso} & \text{no} & \text{cardine} & \text{templum}. \\ / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} - \text{A} & | & \text{A} - \text{G} & || & \text{A} - \text{O} - \text{G} & | & \text{A} - \text{G} \end{array}$

Ibid. 97-98,

$\begin{array}{ccccccc} \text{I} & \text{I} & \text{u} & \text{u} & | & \text{I} & || & \text{I} & - & | & \text{I} & \text{u} \\ \text{Haec} & \text{omnia} & \text{vidi} & \text{inflammari}, \\ / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} - \text{A} - \text{O} - \text{G} & | & \text{A} & || & \text{A} - \text{O} & | & \text{A} - \text{G} \\ \text{u} & \text{u} & \text{u} & \text{u} & | & \text{I} & \text{u} & || & \text{I} & - & | & \text{I} & \text{u} \\ \text{Priamo} & \text{vi} & \text{vitam} & \text{evitari}. \\ / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} - \text{G} & | & \text{A} - \text{A} & || & \text{A} - \text{O} & | & \text{A} - \text{G} \end{array}$

Ibid. 109,

$\begin{array}{ccccccc} \text{I} & \text{u} & \text{u} & | & \text{I} & \text{u} & || & \text{I} & \text{u} & \text{u} & | & \text{u} & \text{u} & \text{u} \\ \text{Pallida} & \text{leti} & \text{nubila} & \text{tenebris} \\ / & / & / & / & / & / & / & / & / & / & / & / & / & / \\ \text{A} - \text{O} - \text{G} & | & \text{A} - \text{G} & || & \text{A} - \text{O} - \text{G} & | & \text{A} - \text{G} \end{array}$

These are the fruits of pragmatism in art! It is significant that this craftsman of brazen artificiality comes in the fullness of time to be revered as the father of the classic muse.

It should be observed, of course, that the tripudic thesis is very carefully guarded in each foot,—when not in the quantitative thesis, then in the quantitative arsis. Hence the careful avoidance of a weak monosyllable (G) or of the acatalectic arsis-effect (A-O) after the G thesis: G-G or G-A-O; cf. *Prolegomena to Italico-Romanic Rhythm*, p. 8; *Carmen Arvale*, p. 3; *The Tonic Laws of Latin Rhythm; Sacred Tripudium*², p. 12; *Literary Saturnian: Livius Andronicus*, p. 6. Modern philology has failed to observe the location of weak monosyllables and stressless syllables in Latin verse: cf. *Naevius and the Later Italic Tradition*, p. 74 ff.

Annales 2,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Musas} & \text{quas} & \text{memorant} & \text{nosce} & \text{nos} & \text{ess}^s\text{e} & \text{Camenas} \\ \text{A-G} & | & \text{A} & - & \text{A} & - & \text{G} & || & \text{A-G} & \text{A} & - & \text{A-G} & | & \text{A-A-G} \end{array}$

Lengthening of the G rest in thesis (*à la* Homeric freedom).

Annales 10,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Ova} & \text{parire} & \text{solet} & \text{genus} & \text{pennis} & \text{condecoratum.} \\ \text{A-G} & \text{A-A-G} & | & \text{A-AG} & || & \text{A} & - & \text{A-G} & | & \text{A} & - & \text{O-O-A-G} \end{array}$

Ennius abounds, as no one else, in verses without a single artificial ictus,—a fact which reveals the purposiveness of his artificial propagandism; cf. *Annales* 11, 18, 32, 38, 42, 43, 44, 47, 49, 54, 59, 62, 65, 70, 76, 83, 92, 95, 101, 109, 122, 123, 129, 132, 145, 166, 197, 198, 230, 235, 245, 246, 247, 272, 276, 283, 294, 332, 334, 341, 359, 372, 386, 391, 408, 410, 430, 435, 446, 463, 477, 478, 480, 494, 514, 522, 532, 536, 547, 549, 565, 571, 621.

Annales 24,

$\begin{array}{cccccccccccccccc} \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Quam} & \text{prisci} & \text{casci} & \text{populi} & \text{tenuere} & \text{Latini.} \\ \text{A} & - & \text{A-G} & | & \text{A-G} & || & \text{A} & - & \text{G} & \text{A} & - & \text{A-G} & | & \text{A-A-G} \end{array}$

One artificial ictus in each of the first three tripudia (all but the last). So vv. 29, 71, 82, 84, 85, 86, 147, 161, 164, 184, 188, 195, 200, 202, 210, 224, 228, 249, 277, 284, 289, 291, 292, 308, 356, 373, 378, 385, 398, 402, 403, 412, 414, 419, 433, 443, 452, 458, 464, 474, 479, 483, 486, 504, 505, 507, 534, 540, 541, 568, 617, 618.

Annales 87,

$\frac{1}{\text{Sic}} \frac{1}{\text{expectabat}} \frac{1}{\text{populus}} \text{atque} \frac{1}{\text{ore}} \frac{1}{\text{timebat}}.$
 $\text{A} - \text{A} - \text{O} | \text{A} - \text{G} || \text{A} - \text{G} \text{ A} - \text{A} - \text{G} | \text{A} - \text{A} - \text{G}$

Here again the artificial ictuses in *expectabat* are distributed between separate tripudia. Not so however in the following:

Annales 151,

$\frac{1}{\text{Circum}} \frac{1}{\text{sos}} \frac{1}{\text{quae}} \frac{1}{\text{sunt}} \frac{1}{\text{magnae}} \frac{1}{\text{gentes}} \frac{1}{\text{opulentae}}.$
 $\text{A} - \text{G} - \text{A} | \text{A} - \text{A} || \text{A} - \text{G} \text{ A} - \text{G} | \text{A} - \text{A} - \text{G}$

Two artificial ictuses in the same tripudium. Or worse still:

Annales 253,

$\frac{1}{\text{Deducunt}} \frac{1}{\text{habiles}} \frac{1}{\text{gladios}} \frac{1}{\text{filo}} \frac{1}{\text{gracilento}}.$
 $\text{A} - \text{A} - \text{G} | \text{A} - \text{G} || \text{A} - \text{G} \text{ A} - \text{G} | \text{A} - \text{A} - \text{G}$

Four artificial ictuses in the verse, and two in the third tripudium.

Annales 319,

$\frac{1}{\text{Rostros}} \frac{1}{\text{dentefabres}} \frac{1}{\text{capsit}} \frac{1}{\text{causa}} \frac{1}{\text{poliendi}}.$
 $\text{A} - \text{G} | \text{A} - \text{A} - \text{G} || \text{A} - \text{G} \text{ A} - \text{G} | \text{A} - \text{A} - \text{G}$

One artificial ictus in the second, and two in the third tripudium; cf. v. 543.

Annales 422,

$\frac{1}{\text{Qui}} \frac{1}{\text{clamos}} \frac{1}{\text{oppugnantis}} \frac{1}{\text{vagore}} \frac{1}{\text{volanti}}.$
 $\text{A} - \text{A} - \text{G} | \text{A} - \text{O} - \text{A} - \text{G} || \text{A} - \text{A} - \text{G} | \text{A} - \text{A} - \text{G}$

Three artificial ictuses in three and a half feet.

Annales 436,

$\frac{1}{\text{Hic}} \frac{1}{\text{insidiantes}} \frac{1}{\text{vigilant}}, \frac{1}{\text{partim}} \frac{1}{\text{requiescunt}}.$
 $\text{A} - \text{A} - \text{O} | \text{A} - \text{G} || \text{A} - \text{G} \text{ A} - \text{G} | \text{A} - \text{A} - \text{G}$

Everything artificial except the last tripudium. The third *i* in *insidiantes* is treated as consonantal.

Annales 490,

Capitibus nutantis pinos rectosque cupressos.
A - O - G | A - A - G^s | A - G^s A - A - G | A - A - G

The resolved dactyl in the first foot illustrates in an interesting way the brazen impudence of our "triple-hearted" poet (Gellius 17.17.1). A similar phenomenon occurs in the contemporaneous inscription of L. Mummius, C. I. L. I. 542, IX. 4672 (Buecheler, *Carm. Lat. Epig.* I. 116):

v. 4,

$\begin{array}{cccc|cccc} \text{♩} & \text{♩} & \text{♩} & & \text{♩} & - & \text{♩} & \text{♩} \\ \text{Cogendei} & \text{dissolvendei} & \text{tu} & \text{ut} & \text{facilia} & \text{faxseis}, \end{array}$
 $\begin{array}{cccc|cccc} \text{A-A-G} & \text{A-O-A-G} & \text{A} & - & \text{A-O-G} & \text{A-G} \end{array}$

where the fifth foot is resolved. This same inscription is interesting in that it illustrates the use of another phase of the bisyllabic stress in early fugitive hexameters:

tibei = A suo = A tua = A.

V. I,

De decuma, Victor, tibi Lucius Mumius donum
 A - A - G | A - G || A - A - O - G A - O - G | A - AG

v. 3,

[illegible]

The Ennian monopodic technique is clearly in evidence in

v. 5,

$\begin{array}{cccc|cccc} \text{1} & \text{2} & \text{3} & \text{4} & \text{5} & \text{6} & \text{7} & \text{8} \\ \text{Per} & \text{faci} & \text{as} & & \text{decu} & \text{mam} & \text{ut} & \text{faci} \\ \text{A} & \text{A} & \text{G} & | & \text{A} & - & \text{A} & || \\ \text{A} & - & \text{A} & - & \text{G} & \text{A} & - & \text{G} \end{array}$

Both theses in the third tripudium *faciat verae* are artificial. This is that acme of artificiality and of rhythmic stupidity, which is the stock in trade of hellenizing cliquism today; cf. Vollmöllers *Jahresber.* I. 35; VI. 1. 460; XI. 1.51 ff; *Glotta* III. 379 ff.¹

We have put our finger, therefore, upon the source and fountain-head of philological cliquism and scientific insincerity in matters of accent, rhythm, and meter in Occidental tradition, and we have traced the turbid current from our Italian half-breed of *tria corda* fame through Cicero, Horace, and Bassus down to Meyer, Leo, and the thrifty pages of modern journalism with its carefully exclusive *Literaturberichte für Unsere Theorie*: cf. *The Literary Saturnian*, Part II: *Naevius and the Later Italic Tradition*, pp. 19-124. The best epitaph for this vengeable *Innung* was composed by one of their own number, who was conversant with all the tricks of the trade, but curiously enough it was never understood by any of them: Persius VI. 3-6,

Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendisse Latinae,
Mox iuvenes agitare iocis et pollice honesto
Egregius lusisse senes!

Cf. *Literary Saturnian*, Part II, p. 21 f.; *Sacred Tripudium*², p. 9 and p. 59. For the usual hopeless misunderstanding of each word and line, cf. Gildersleeve, *Persius* 189 ff.

Let us sum up in conclusion the Law of the Tripudic Thesis, which stands through all ages as an abiding rebuke to the sounding brass and tinkling cymbal of hellenizing grammar: Every Latin foot must have at least one acute accent, whether in the quantitative thesis or in the quantitative arsis,

$\begin{array}{ccccccc|ccccccc} \text{—} & \text{—} & \text{—} & & \text{—} & \text{—} & \text{—} & & \text{—} & \text{—} & \text{—} & & \text{—} & \text{—} & \text{—} \\ \text{Maecenas} & \text{a} & \text{t} & \text{a} & \text{v} & \text{i} & \text{s} & & \text{e} & \text{d} & \text{i} & \text{t} & \text{e} & \text{r} & \text{e} & \text{g} & \text{i} & \text{b} & \text{u} & \text{s} \\ \text{—} & \text{—} & \text{—} & & \text{—} & \text{—} & \text{—} & & \text{—} & \text{—} & \text{—} & & \text{—} & \text{—} & \text{—} \\ \text{A-A-G} & & & & \text{A} & - & \text{G} & & \text{A-O-G} & & & & \text{A-O-G} & & & & & & & \end{array}$

But in all iambico-trochaic rhythm only one foot in the dipody may reverse the rhythm of accent,

¹ On page 380 we read: "*Unsere Theorie spricht für sich selbst: das kann niemand entgehen, der griechische Iamben und Trochäen durch Wilamowitz verstehen gelernt hat. Einen ganz eigenartigen Beweis hoffe ich zudem noch in allernächster Zeit in der Arbeit eines verstorbenen Schülers veröffentlichen zu können.*"—Unschuldiger Wilamowitz! Unglückseliger Schüler!

$\downarrow \uparrow \downarrow \uparrow \mid \uparrow \uparrow \uparrow \mid \downarrow \uparrow$
 Subire Maecenas tu o.
 $\swarrow \quad \swarrow \quad \quad \quad \swarrow$
 A-A-G | A-A-G | A-AG

On these two commandments hang all the law and the prophets of tripudic truth: every dipodic *μέτρον* must have an accentual *thesis*, every monopodic *μέτρον* an accentual *thesis or arsis*.

It is clear why the iambico-trochaic technique survived into Christian times, while the dactylic technique was mummified in artificiality: Naevius' dipodic technique saved the one, while Ennius' monopodic technique blighted the other. When, in the third and fourth centuries after Christ, the quantitative dress began to fall into abeyance for popular purposes, the iambico-trochaic technique with its carefully guarded accentual thesis could fall back on syllable-counting, when necessary in order to locate the artificial ictus, whereas the dactylic technique, when deprived of the quantitative thesis and arsis, was hopelessly at sea in this essential regard. Thus the epic and lyric technique was doomed, while the iambico-trochaic technique with its carefully guarded tripudic thesis in harmony with the Greek thesis continued to assert and maintain its supremacy in the popular ear. These two contrasted situations are clearly illustrated for us in the trochaic tetrameter of St. Augustine's *Psalmus contra partem Donati*, on the one hand, and the hexameter of Commodian, on the other,—the latter towards the middle of the third, the former near the end of the fourth century after Christ. Commodian shows us what the dactylic technique comes to, when quantity is ignored; St. Augustine shows us what the iambico-trochaic technique comes to under the same circumstances: the freedom of the artificial ictus has been the undoing of the dactylic technique, the restriction of the artificial ictus has been the salvation of the iambico-trochaic technique. Let us observe more closely these two rival types as they contend for the mastery of the new age:

Commodian, *Instructiones* (Dombart), p. 5:

Praefatio 1,

$\uparrow \uparrow \downarrow \uparrow \mid \uparrow \downarrow \mid \downarrow \downarrow \uparrow \uparrow \mid \uparrow \uparrow \uparrow$
 Praefatio nostra viam erranti demonstrat.
 $\swarrow \quad \swarrow \quad \quad \quad \swarrow \quad \quad \quad \swarrow \quad \quad \quad \swarrow$
 A-A-O-G | A-G | A-AG A-A-G | A-A-G

The classic hexameter without the incubus of quantity! Every *μέτρον* has it accentual thesis or arsis. So throughout Commodian:

helm Meyer (aus Speyer), *Gesammelte Abhandl. zur Mittellat. Rhyth.*
(consult the *Register*, e.g., on Commodian and Augustine).

The free spirit of Christianity has thus begun its attack on the shams of classicism: the artificiality of quantity is thrown overboard by Comedian for the monopodic technique, and by Augustine for the dipodic technique. Nothing remains to be done except to discard the artificial thesis. Here the triumph of the dipodic technique was preordained in the accentual thesis, which had always characterized it. The accentual arsis of the dactylic caesura had, on the other hand, completely destroyed the identity of the rhythm for the unsophisticated ear, converting it into an abortive trochaic type, having neither *raison d'être* nor rhythmic charm. The unchanged tripudic rhythm of the *Carmen Arvale*, modulated now without artificial ictus to the Greek iambico-trochaic thesis, remained sole master of the field, and Latin rhythm began again where it should have begun when Livius Andronicus penned his first line in imitation of the poetry of Greece:

St. Hilary:

Et in terra pacem hominum voluntatis optimae.
A-A A-G A-G A - G || A - AO - A-G A-O - G

St. Ambrose:

Aeterne rerum conditor noctem diemque qui regis.
A-A-G A-G | A-O-G || A-G A-A-G | A-A-AG

Tripudic rhythm of the single and double thesis, modulated naturally to the trochaic and iambic thesis respectively.

§ 2. *Numerus (rīm)*, or Tripudic Accent and Rhythm.—Here then throughout the wide dawn of Indoeuropean tradition and down to the very rise of modern idioms a new and strange accentual and rhythmic principle reveals itself to us in the tripudic accent of speech and the tripudic rhythm of verse and artistic prose. An unusually energetic breath-expiration, which in everyday speech constantly tended to invade the second of two consecutive syllables, regardless of their structure, and which even in the measured utterance of poetry craved a long or two short syllables for its acute variety, was characteristic of Italic-Keltic articulation. The points of stress incidence in the vocable were

three in number: initial, penultimate or antepenultimate, and ultimate. The first two were acute stresses, the last grave. Of these the second acute sought a fixed syllabic support of a long or two shorts, and therefore occupied the penultimate long or its equivalent, two shorts, or when the penult was short and the antepenult long, it occupied the long antepenult. The initial acute also craved a syllabic support of a long or two shorts, but had finally to content itself with what remained over after the full needs of the privileged second acute were supplied. The grave stress found adequate support in a short syllable. All interstress syllables were stressless. The name given to these stressed and stressless elements in the vocable was in Latin:

tempora = durational stresses.

If we represent the acute stress by A, the stressless syllable by O, and the grave stress by G, we may illustrate the various phases of the tripudic word-foot as follows:

$\overset{\downarrow}{\text{mus}}$	= A = <i>longum tempus</i>	
$\downarrow \text{virum}$	= A-AG	{ Also $\overset{\downarrow}{\text{virum}}$ = A. }
$\downarrow \text{insece}$	= A-O-G	
$\downarrow \text{Camena}$	= A-A-G	{ Also $\overset{\downarrow}{\text{Camena}}$ = A-G }
$\downarrow \text{facilius}$	= A-A-G	{ Also $\overset{\downarrow}{\text{facilius}}$ = A-O-G. }
$\overset{\downarrow}{\text{superasses}}$	= A-A-G	
$\overset{\downarrow}{\text{perficias}}$	= A-A-G	
$\overset{\downarrow}{\text{oboedire}}$	= A-A-G	{ Also $\overset{\downarrow}{\text{oboedire}}$ = A-AO-A-G. }
$\overset{\downarrow}{\text{imperator}}$	= A-O-A-G.	

It will be observed that the unique characteristics of tripudic accent are, first, that the acute stress occurs twice in the same word, whenever the word is long enough, and secondly, that it explodes over two short syllables as well as one long one.

The rhythmic implication of the double acute stress in the word-foot is stress-contrast in the verse-foot and in the rhythm: *dinumerare lem-*

*porum intervalla, dimensa temporum ratio.*¹ Hence the tripudic μέτρον may be expanded in *allegro* utterance to include a pair of these elemental word-feet in stress-contrast, or it may be contracted, on the other hand, in *lento* utterance to a single pair of stresses or even to a single stress:

↓ ↑ ↓ ↑ | ↓ ↑ ↓ || ↓ ↑ ↓ | ↓ ↑ ↑
Virum mihi Camena insece versutum: Andronicus
A-AG A-AG | A-A-G || A-O-G | A-A-G

↓ ↑ ↓ ↑ | ↓ ↑ ↑ || ↓ ↑ ↓ | ↓ ↑ ↑
Novem Iovis concordēs filiae sorores: Naevius.
A-AG A-AG | A-A-G || A-O-G | A-A-G

↓ ↑ | ↓ ↑ ↓ ↓ || ↓ ↑ ↓ ↑ ↓ ↓ ↓
Musae quae pedibus magnum pulsatis Olympum: Ennius.
A-G | A - A - G || A - G A-A-G | A-A-G

↓ ↑ ↓ ↓ | ↓ ↑ ↓ || ↓ ↑ ↓ ↓ ↓ ↑ ↓
Aeneadum genetrix hominum divomque voluptas: Lucretius.
A - A - G | A - G || A - G A-A-G | A-A-G

↓ ↑ ↓ ↓ ↓ | ↓ ↑ || ↓ ↑ ↓ ↑ ↓ | ↓ ↑ ↑
Arma virumque cano Troiae qui primus ab oris: Vergil.
A-G A-A-G | A-AG || A-G A - A-G | A - A-G

↓ ↑ ↓ ↓ | ↓ ↑ || ↓ ↑ ↓ ↑ ↓ ↓ ↓ | ↓
Parturiunt montes, nascetur ridiculus mus: Horace.
A - A - G | A-G || A-A-G A - A - G | A

Thus the limits of expansion and contraction of the tripudic measure are from one to six stresses. Hence the natural name for such rhythm was *numerus* (i.e., *temporum*) or *rim*, that is to say, *number of stresses* or *stress-count*, and not number of syllables or syllable-count, as has been erroneously supposed. Thus syllable-counting is only an incidental, but not a necessary corollary to stress-counting. So too rhyme and assonance are merely natural ornaments of a rhythm of stress-contrast, but not essential to it:

↓ ↓ ↓ ↓ | ↓ ↓ ↑ || ↓ ↓ ↓ | ↓ ↓ ↑
Bicorporēs gigantes magnique Atlantes.
A-A-O-G | A-A-G || A-A-G | A-A-G

¹ Cf. *Rhetor. in Herenn.* IV. 20. § 27 Hoc non dinumeratione nostra fiet: nam id quidem puerile est; Varro de L. L., Goetz-Schoell, 237. 10 Poeticus rhythmus accentusque a grammaticis solarum aurium tractantur negotia.

. . . | . . . || . . . | . . .
 Messe oculus Pangur Bán. cehtar nathar fria saindan.
 A-G A-G | A-G - A || A-G A-G | A-A - G

The name of the stress-groups constituting these rhythmic spacings, or *intervalla temporum*, was *modi* (i.e., *temporum*), or stress-arrangements, and the artistic arrangement of the *modi* in a verse was called *modulatio*. The sacral name for the tripudic foot was *tripudium* or *triumpus*. As in the Italico-Keltic word-foot, so in the verse-foot the sequences G-G and G-A-O are excluded. These tabooed sequences however may become rhythmized as O-G and O-A-O after the initial accent of the rhythmic series or after the double accent. The expanded and the acatalectic tripudium are characteristic of the bounding movement of the first foot of the dimeter, the contracted and the procatalectic tripudium of the measured tramp of the second.

We have seen that the essence of tripudic rhythm is stress-contrast. In the tripudic measure we have a contrast of double stress with single stress or of single with single. Out of the single tripudic measure is logically evolved the tripudic dimeter, in which we have a contrast of double tripudium with single tripudium or of single with single. The tripudic dimeter is the universal norm of tripudic rhythm. It naturally expands into the tripudic tetrameter, or Saturnian verse, by the union of two dimeters in artistic contrast. Following the same duplicational principle the Saturnian becomes contrasted with Saturnian in the Saturnian distich, which we shall find to be the artistic norm of Italico-Keltic verse. Thus rhythmic contrast in Italico-Keltic verse expressed itself in the same artistic norm, in which thought-contrast found expression in Hebrew poetry.

The tripudic rhythm of artistic prose differs only from the tripudic rhythm of poetry in the absence of the verse-limit. Accordingly the rhythm of Latin prose like the rhythm of Latin poetry is tripudic and accentual and not quantitative and ictual; all classic affection of quantity is artificial and irrelevant. Thus all so-called *Klauselgesetze* are tripudic realities with quantitative false-face:

1 2 | 1 1 1
 pace firmavit
 A-G | A-A-G

1 2 | 1 1 2 2
 cessit audacia
 A-G | A-A-O-G

1 2 | 1 1 1
 genus humanum
 A - A | A-G

1 2 | 1 1 2 2
 cepi provinciam
 A-G | A-A-O-G

$\bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}}$
 copias comparavit
 A-O-G | A - O-A-G

$\cup \text{ } \cup \text{ } \cup \text{ } | \text{ } \bar{\text{u}} \text{ } \cup \text{ } \bar{\text{u}} \text{ } \bar{\text{u}}$
 lapide disparatae
 A - G | A-O-A-G

In place of these fictions of hellenizing orthodoxy we must substitute the tripudic rhythm of artistic prose:

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 Tandem aliquando, Quirites,
 A - G A - A - G | A-A-G

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 Lucium Catilinam furem audacia
 A-O-G A-A-G | A-A-G A-A-O-G

$\cup \text{ } \cup \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 Scelus anhelantem
 A - A-O-A-G

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 pestem patriae nefarie molientem
 A - G A - G | A-A-O-G A-O-A-G

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 Vobis atque huic urbi ferro flammaque minitantem
 A-G A - G A - A-G | A-G A - A - G A-A-G

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 Ex urbe vel eiecimus vel emisimus
 A - A - G | A-A A-O-G | A-A A-O-G

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 vel ipsum egredientem verbis prosecuti sumus.
 A-A-G A-O-O-A - G | A-G A-O-A-G A - G

$\text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } | \text{ } \cdot \text{ } \cdot \text{ } \cdot \text{ } \cdot$
 Abiit excessit evasit erupit, etc.
 A - G A - A - G | A-A-G A-A-G

Cf. *Literary Saturnian: Part II*, pp. 46-48.

§ 3. The Classic Falsification of Tripudic Truth.—Tripudic doctrine was falsified by Tyrannio Amisenus with the aid of Varro, Cicero, and Atticus, for accentual theory, and by Caesius Bassus with the connivance of Persius, for rhythmic theory, and on these two frauds hang all the law and the prophets of our traditional doctrine of Italico-Keltic accent and rhythm. The motive in either case was doubtless the same: scientific pragmatism pandering to Roman hellenomania, willing

function as quantitative theses. But, for all that, tripudic accent and tripudic rhythm have only been thinly veiled: the stress *tempora* are still there; they have only become quantitatively regulated; the stress *numerus*, or stress-count, is still there: it has only become rhythmically regulated as *rhythmus* by the aid of a superadded and artificial stress, called *ictus* or *percussio*. And this very *ictus* itself, which is obviously in reality nothing but another tripudic stress, and that too an artificial and not a natural one, has served only to emphasize the true tripudic nature of the rhythm by contrasting in bold relief the natural tripudic arsis over against the natural tripudic thesis:

$\downarrow$ $\downarrow$ $\downarrow$ $\cup$ $\cup$ $\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$ $\cup$ $\downarrow$ $\downarrow$ $\downarrow$
Musae quae pedibus magnum pulsatis Olympum.
$\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$
A - G A - A - G A - G A - A - G A - A - G
$\downarrow$ $\cup$ $\cup$ $\downarrow$ $\cup$ $\cup$ $\downarrow$ $\cup$ $\cup$ $\downarrow$ $\downarrow$ $\downarrow$ $\cup$ $\downarrow$ $\downarrow$ $\downarrow$
Aeneadum genetrix hominum divomque voluptas.
$\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$ $\downarrow$
A - A - G A - G A - G A - A - G A - A - G

It can only be in the *harmony* of the Hellenic with the Italic thesis, that the tripudic rhythm of the double thesis disappears in the quantitative rhythm of the single thesis. The *contrast* of the accentual and the quantitative thesis can only serve to contrast the tripudic theses and arsis, and so to emphasize the rhythm of stress contrast.

The problem, therefore, that faced the hellenomaniacs of the Cicero-Atticus brand was how to introduce a musical accent in place of the tripudic, and thus to secure a true quantitative rhythm in place of the rhythm of stress with its artificial *ictus*. For on the traditional basis of a free quantitative thesis at liberty to coincide with a G or O *tempus* there was obviously no escape from the despised tripudium, on the one hand, and the artificial *ictus*, on the other, except to take the bull by the horns and invent a musical accent in place of the stress *tempora*,—leaving tripudic accent and rhythm where they decently belonged, with the *rustici et indocti*. And why not make the change to a musical theory of accent? Roman art had successfully learned to get along with an artificial stress: why might it not learn to dispense with a natural one? At all events, your thrifty *græculus* was on hand with a cut and dried *theory*: subsequent generations might look after the *practice*. And the upshot of it all was that the old practice of *metrum et rhythmus*, that is of mutual independence of the quantitative and the tripudic thesis

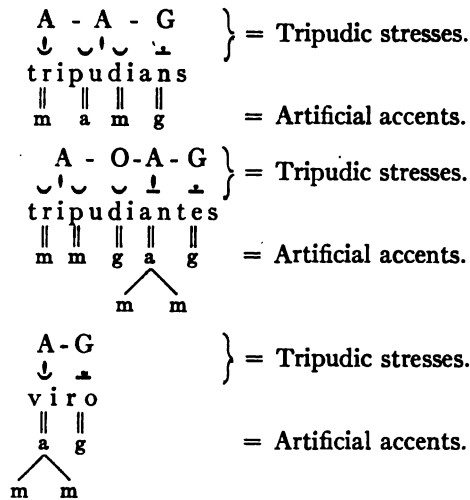
under the auspices of the artificial *ictus*, continued unchanged, whereas unfortunately for philology the fraudulent theories of a Tyrannio and a Caesius Bassus alone survived. For scientific cliquism and fraud are powerless against the truth of nature and life, though they may readily pervert and mar the truth of theory and tradition: *naturam furca expellas, tamen usque recurret*. So we have inherited the wretched *fictions* of Tyrannio and Bassus, while all Italico-Keltic speech and verse proclaim the *facts* of tripudic accent and tripudic rhythm.

Nowhere in all the history of scientific pursuit can we contemplate so lurid an example of the fruits of a philosophy of pragmatism, as is afforded us by the study of the last three years in the life of Marcus Tullius Cicero. Between the year 46 B. C., when the *Orator* appeared, and the year 43 B. C., during which, or shortly before which, Varro published his theory of the Latin accent, there was launched on its career the most baneful scientific fraud of which we have any record,—the fraud of Tyrannio Amisenus and his μέση προσῳδία, by which he managed to the eager satisfaction of his little Roman clique, consisting of Cicero, Atticus, and Varro, to theorize into a much desired oblivion the two fundamental and distinguishing truths of Latin accent and rhythm,—the truth of the initial acute stress and the truth of the bisyllabic acute stress, the two obstacles in the way of a musical theory of accent and of a quantitative theory of rhythm in Latin prose and verse. We may read the record of the whole scheme between the lines of the *Orator*, of *Ad Atticum* XII. 6, and of one *Sergius* in the fourth volume of Keil's *Grammatici Latini*, where a happy chance has preserved to us Varro's theory of accent and rhythm.

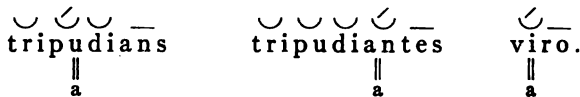
The fraudulent propagandism for the accent and rhythm of prose is begun by Cicero in the *Orator*, B. C. 46, in which we have the bald, brutal, and dogmatic assertion of two fundamental lies, the quantitative rhythm of artistic prose and the musical accent of Latin speech; cf. for example, *Orator* XVIII. 58 *Ipsa enim natura quasi modularetur hominum orationem in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam*. The *De Oratore* (III. 43–51), ten years before, knows only tripudic doctrine, “quod iam vereor ne huic Catulo videatur esse *puerile*” (cap. 44).

Tyrannio's method in a nutshell was to hide the initial acute stress along with the second element in the bisyllabic acute stress under the baldest of equivocations, his μέση προσῳδία. By conveniently defining this μέση προσῳδία as the beginning and the ending of the musical acute,

which he was trying to introduce, he managed to locate this fictitious acute in the orthodox Greek positions on penult or antepenult.



The net result of this utterly insincere juggling with the musical element in the Latin tripudic *tempora* was of course what was aimed at,—our traditional antepenultimate and penultimate law:



A Greek musical accent and a Greek quantitative rhythm! And Atticus is carried away with the lying theory, Cicero is ready to make it the law and gospel of his own equally insincere propagandism, and Varro swallows it whole. The so-called *metrici* now begin to toss up their figurative hats, shouting that henceforth it is no business of theirs to bother with tripudic rhythm (*temporum dinumerare intervalla*): let the old foggy *rhythmic*i write poetry that way, continuing to hang on to the apron-strings of their antiquated Plautus and Terence, who knew no other way: we have now a musical accent and a quantitative rhythm like the Greeks, and therefore we have nothing to do with anything except long and short syllables: if there is any trouble about it in practice, the artificial *ictus* will continue to keep up the rhythm as it has always had to do anyhow, even in Plautus and Terence.

This then is the foundation of sand upon which philology has since been trying to build, and the details of which may be read in *Sergius in Donatum*, Keil IV. 529 ff. Here we are introduced in very truth to a little close-corporation of philological pragmatists, who are actually cherishing as their supreme *τέλος* the effectual substitution of a Greek musical accent and quantitative rhythm in place of the Latin stress accent and stress rhythm, in a word, *accentus* instead of *tempora*, and *metrum* instead of *numerus*. Atticus with his bookshops is to be the benevolent patron (*φιλόδημος*) of this cultural benefaction, Tyrannio furnishes the finespun theory, Varro will reduce it all to pedagogic form (*docendi causa*), and Cicero will proclaim it to a gaping public as "nature's own law": *Ad Atticum* XII. 6 (November, 46 B. C.),

Cicero Attico S.

De Caelio vide, quaeso, ne quae lacuna sit in auro. Ego ista non novi. Sed certe in collubo est detrimenti satis. Huc aurum si accedit—sed quid loquor? Tu videbis. Habes Hegesiae genus quod Varro laudat! Venio ad Tyrannionem. Ain tu? verum hoc fuit? Sine me? At ego quoties, cum essem otiosus, sine te tamen nolui! Quo modo hoc ergo lues? Uno scilicet, si mihi librum miseris; quod ut facias, etiam atque etiam rogo. Etsi me non magis liber ipse delectabit, quam tua admiratio delectavit. Amo enim *πάντα φιλόδημον*, teque istam tam tenuem *θεωρίαν* tam valde admiratum esse gaudeo. Etsi tua quidem sunt eiusmodi omnia. Scire enim vis, quo uno animus alitur. Sed, quaeso, quid ex ista acuta et gravi refertur ad *τέλος*? Sed longa oratio est et tu occupatus in meo quidem fortasse aliquo negotio. Et pro isto asso sole, quo tu abusus es in nostro pratulo, a te nitidum solem unctumque repetemus. Sed ad prima redeo. Librum, si me amas, mitte. Tuus est enim profecto, quoniam quidem est missus ad te.

Chreme, tantumne ab re tua est oti tibi—ut etiam *Oratorem* legas? Macte virtute! Mihi quidem gratum et erit gratius, si non modo in libris tuis, sed etiam in aliorum per librarios tuos "Aristophanem" reposueris pro "Eupoli." Caesar autem mihi irridere visus est "quaeso" illud tuum, quod erat *ἐμπινές* et urbanum. Ita porro te sine cura esse iussit, ut mihi quidem dubitationem omnem tolleret. Atticam doleo tam diu; sed quoniam iam sine horrore est, spero esse ut volumus.

Tyrannio therefore has succeeded in patching up a satisfactory "scientific" theory for the new accentual and rhythmic doctrine and has lost no time in sending his book to Cicero's advertising agent. Atticus is

delighted with the whole thing and at once notifies Cicero of his great satisfaction in Tyrannio's solution of the great problem, which was to mean so much for generations yet unborn. Cicero is crazy to see the book and begs Atticus to let him have it promptly. He rejoices that Atticus is so delighted with such a finespun theory, as it seems to be, but does not yet see how it can compass the supreme aim (τέλος) involved. He again begs for the book, asks him to take time to read his *Orator*, and bids him Godspeed in the good work.

How the *tenuis θεωρία* of Tyrannio struck Cicero on better acquaintance, we have no exact record; we may be quite sure however, that however it struck him he preached it the rest of his life as if it had been true since the beginning of time. But thanks to the sleepy copyings of one *Sergius in Donatum* (Keil IV. 528 ff.) we have very explicit record of Varro's relation to the metaphysical phonology of Tyrannio. *Sergius* tells us that according to ancient tradition this Tyrannio Amisenus, *quem Lucullus Mithridatico bello captum Lucio Murenæ concessit, a quo ille libertate simul et civitate donatus est*, was the most accomplished phonetician in antiquity: *memoriae proditum est hunc ante alios fuisse pronuntiatione potiozem, quod nequaquam assequi potuisset nisi tenore singularum vocum diligentissime perquisito*. Varro was so impressed with his scientific accuracy, that when he came to the task of fixing the laws of Latin accents he was entirely guided by Tyrannio's irresistible learning, especially as evidenced by his brilliant demonstration of the existence of the *media prosodia*: *ductus scientia et doctrina eius, qua omnibus a se propositis evidentissimas affert probationes, ut id quoque pro media prosodia facit dicendo ipsam naturam nihil facere totum, ubi non sit medium: ut enim inter rudem et eruditum, inter calidum et frigidum, amarum et dulcem, longum et brevem est quiddam medium quod neutrum est, sic inter imam summamque vocem esse mediam ibique quam quaerimus prosodiam*.

It is evident that we have before us the central feature of Tyrannio's hellenizing doctrine: this μέση προσωδία is the very heart of Tyrannio's *tenuis θεωρία*, and every line of it betrays its purpose,—which was to perpetrate a plausible fraud, in order to evade the truth of the Latin initial, as well as of the Latin bisyllabic acute stress, and so to prepare the way for the theory of the single musical acute as proclaimed in the *Orator*. Hence the air of secrecy that pervades Cicero's letter to Atticus on the subject, and hence the seemingly impenetrable vagueness and mystery of the theory itself. We are given repeatedly to understand that this μέση προσωδία is so subtle, that the ear of the masses fails to

perceive it, and that it is rather a something that has to be reasoned out: and yet we have to admit, that every complete thing in nature has a middle, and so, that between the *acuta prosodia* and the *gravis prosodia* there must be a *media prosodia*, which is neither acute nor grave: *neminem musicum esse, qui mediam vocem in cantu ignoraverit, nec quemquam potuisse dicere in sono chordarum aut tiliarum assave voce cantantium μέσῃν* esse, *si non in omni vocis natura esset medium, minimeque mirum, ut in hanc multorum sensus non animadvertat, cum in illa quae in cithara aut tibia aliquanto uberior est, saepe tantum non sentiant meatum.*

And so having won us, and at the same time bewildered us, with these honest trifles, Tyrannio begins very slyly and artfully to weave in the little fallacies, which are to betray us in deepest consequence: *praeterea minus reliquis notam, primum quod ea sit principium aliarum, ut μέσῃν in musica initium cantionis, et omnium rerum initia semper obscura sint; deinde quod omne medium in angustis non videatur, ut punctum in quamvis magno orbe quod vocant κέντρον; nullum esse corpus ubi non sit medium et omnem vocem corpus esse: omnem igitur vocem medium habere. quod enim fuit deorsum, prius in medium succedere quam evolet sursum, et quod sursum est ante eodem venire quam deorsum: quare utriusque compitum medium esse Ceterum Varro in utramque partem moveri arbitratur neque hoc facile fieri sine media eamque acutam plerumque esse potius quam gravem quod ea propius utroque est quam illa superior et inferior inter se,*—or in plain English, the *media* is the beginning of both the *acuta* and the *gravis*, it is also the “way-down” from the *acuta*, and being nearer in both directions to the *acuta* than the *gravis* is, it is for the most part rather *acuta* than *gravis*!

$\begin{array}{c} \downarrow \quad \cup \quad \cup \quad \downarrow \\ \text{perficias} = \text{m-a-m-g} = \text{perficias.} \\ \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \quad \downarrow \quad \cup \\ \text{Camena} = \text{m-am-g} = \text{Camena.} \\ \text{A - A - G} \end{array}$

$\begin{array}{c} \downarrow \quad \downarrow \quad \cup \quad \cup \\ \text{incurrere} = \text{m-am-g-g} = \text{incurrere.} \\ \text{A - A - O - G} \end{array}$

“For,” says Tyrannio, “this *media prosodia* is less familiar to our sense of hearing for two special reasons, first, because it is the beginning of the other two and all beginnings are obscure, and secondly because every

middle thing in close quarters escapes notice, like the center in a circle however large. And yet there must be a middle tone, because every material substance has a middle, and tone is a material substance; therefore all tone has a middle. For what was down must first enter on the middle before rising aloft, and what is up must return to the same middle before going down: therefore the middle accent is the necessary path both to and from the acute. Being thus nearer in both directions to the acute than the grave is, this *media prosodia* is for the most part rather *acuta* than *gravis*."

Thus at one fell swoop of this scientific mountebank the Latin initial and bisyllabic acute *tempora* are theorized into the limbo of the μέση προσωδία as the "way-up" and the "way-down" of a fictitious musical acute, whose theoretical position becomes accordingly defined in terms of Cicero's "law of nature",—as antepenultimate when the penult is short and penultimate when the penult is long. Consequently all that remains to be done to perfect this *tenuis θεωρία* is to define this fictitious musical acute in such terms as always to leave room for a "way-up" and a "way-down" on either side, even within the narrow limits (*in angustis*) of one and the same syllable. Accordingly Tyrannio proceeds to urge the indescribable *tenuitas* of the *acuta* with all the sophistry and persistence of a lying pettifogger whose whole case is hanging by a thread: "the very name acute," says he, "is given it, because the acute is *tenuis* and everything that is *acutum* is *tenuis*; the acute is accordingly more finespun (*exilior*), shorter, and every way less than the grave; it is so short that it is never drawn out beyond the limits of a single syllable, nay even of a single *tempus*," which is as short a stress as the voice pleases (*vocis longitudine tempora metiuntur rhythmici*): *Latine acuta, ideo quod tenuis et omne acutum tenue acuta exilior et brevior et omni modo minor est quam gravis, ut est facile ex musica cognoscere, cuius imago prosodia. nam et in cithara omnique psalterio quo quaeque chorda acutior eo exilior et tibia tanto est voce acutiore quanto cavo angustiore, adeo ut corniculo aut bamborio addito gravior reddatur, quod crassior exit in aera. brevitatem quoque acutae vocis in isdem organis animadvertere licebit, siquidem pulsu chordarum citius acuta transvolat, gravis autem diutius auribus inmoratur. etiam ipsae chordae quae crassius sonant longiores videntur, quia laxius tenduntur; item in fistula duo calami brevissimi qui acutissimae vocis. tibiae quoque acutiores quae breviores et his foramina quam sunt ori proxima et brevioris aeris motum persentiscunt tam vocem reddunt acutam. sic in loquentium legentiumque voce ubi sunt prosodiae velut quaedam stamina,*

acuta tenuior est quam gravis et brevis adeo, ut non longius quam per unam syllabam, quin immo per unum tempus protrahatur (here the bisyllabic acute stress is being artfully swopped for the monosyllabic musical acute!) *cum gravis quo uberius et tardior est diutius in verbo moretur* (here the tripudic arsis is slyly converted into the quantitative thesis!) *et iunctim quamvis in multis syllabis residat. quocirca graves numero sunt plures, pauciores acutae, flexae rarissimae* (the *media* has discharged its fraudulent rôle and so is quietly retired; accordingly Sergius appends to the description of the signs the interesting observation: *mediae vero, cuius nunc usus non habetur, notam non ponimus, quia neque a maioribus acceptimus neque fingere possumus*).

The next thing to do is to wipe out the laws of tripudic sequence of stresses (G-G and G-A-O), and the way is clear for a quantitative theory of rhythm, to which the doctrine now passes over: *Ordo in accentibus non adiudicatur, verum varie nunc gravem nunc acutum, nonnumquam flexum primo loco poni dubium non recipit. non tamen setius est aliquis prior natura quam alius, non secus atque in litteris evenit*.

Thus step by step the lying theory is patched together and Latin is endowed with a ready-made musical accent. At once the fight begins between the *rhythmici* of the Plautus and Terence tradition and the silly dupes of Tyrannio, the *metrici*. The *rhythmici* stand for the traditional *metrum et rhythmus*, that is for quantity, tripudic *numerus*, and the artificial *ictus*. The *metrici* under the leadership of Cicero, Atticus, Tyrannio, Varro, and Company, stand for *metrum sine rhythmico*, claiming that they can dispense with the whole tripudic basis of Latin rhythm along with the artificial *ictus*,—in a word, for pure quantitative rhythm like the Greek: *Longitudo verborum duabus in rebus est, tempore et syllabis. tempus ad rhythmicos pertinet, syllabae ad metricos. inter rhythmicos et metricos dissensio non nulla est, quod rhythmici in versu longitudine vocis tempora meliuntur et huius mensurae modulum faciunt tempus brevissimum, in quo cum quae syllaba enuntiata sit, brevem vocari. metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur; tempus autem brevissimum intellegi quod enuntiationem brevissimae syllabae cohaerens adaequaverit. itaque rhythmici temporibus syllabas, metrici tempora syllabis finiunt*.

To all this in conclusion our commentator Sergius adds a note, which shows us in a rarely vivid way the hopeless philological confusion and chaos entailed by the fraud of Tyrannio and his abettors: *Neque enim refert, tempus in syllaba esse, an in tempore syllabam dicamus, dum modo*

discendi causa concessum est eam moram, qua brevis syllaba dicitur, unum et brevissimum tempus vocare; qua vero longa profertur, duo tempora appellare, ipsa cogit natura cum loquimur. brevem μὲν ὀρθρον, longam δὲ χρονον appellamus. duo enim longa syllaba habet tempora, positionis et naturae: brevis naturae habet tantum modo. Well may another bewildered heir of this strange tradition contemplate it all as an apocalyptic mystery: Priscian (Keil III. 519. 24) *Cuius mysterium praebente deo vitam latius tractemus!* Cf. also II. 1. 1: *Etiā quosdam errores eorum (sc. Graecorum) amore doctorum deceptos imitari.*

But the verdict of nature and of history has been one: with a stress accent *metrum* is impossible without the rhythm of stress, *metrum sine ritmo esse non potest*, and nothing but an artificial stress will enable the quantitative thesis to be independent of the stress thesis. Yet neither nature nor history has prevailed hitherto against the lying theory. That is the task of science only, before whose search-light philological cliquism and insincerity must at length succumb. The initial and short-penultimate acute stresses of tripudic doctrine have been fraudulently spirited away by the artificial *media prosodia* of Tyrannio. Since this *media prosodia* was invented for the purpose of doing away with an objectionable superfluity of acute stresses, it was necessary to bring about by hook or crook some closer affiliation with the acute tone which it was invented to smother. The postulation of such affiliation, *eamque acutam plerumque esse potius quam gravem quod ea propius utroque est quam illa superior et inferior inter se*, is accordingly a purely arbitrary hypothesis, and betrays the fictitious nature of the *media prosodia*. The reason given for this nearer affiliation of the *media prosodia* with the *acuta* than with the *gravis*, namely, "because it is nearer the acute in both going and coming than the grave is," amounts to nothing more than that the *media prosodia*, being intermediate between the *acuta* and *gravis* in both directions, need not *always* be nearer either one, from which it by no means follows that it must *usually* be so. This nearer approximation to the *acuta* is therefore an arbitrary assumption serving as a *deus ex machina* for the whole theory, whose sole object is to provide a "scientific" basis for Cicero's "law of nature." For this reason also the second tripudic accent was chosen as the locale of the hypothetical tone: *nec una plus nec a postrema syllaba citra tertiam.*

When therefore our bewildered commentator (Keil IV. 529. 15) tells us that Varro, following the doctrine of Tyrannio Amisenus, *in leges suas redigit accentus*, his ambiguous syntax is more pregnant with truth than

he could have intended, for the laws to which Varro reduced the Latin accents were altogether his own and not those of the language. If we accept Keil's suggestion and read *qui in leges eius se dedit*, sc. *Tyrannionis*, we will get to the bottom of the whole business.

Tyrannio's theory of a musical accent in Latin, with a Cicero, an Atticus, and a Varro to advertise it, successfully replaced the doctrine of the tripudic *tempora*, so that one hundred years later when the memory of tripudic modulation proper had faded with the uninitiated the philological and pedagogical field was ripe for the final fraud of Caesius Bassus and his artificial stress, by which he successfully "demonstrated" the Hellenic origin of the Saturnian verse, and thus made the fraud of Tyrannio historically retroactive:

$$\begin{array}{l} \bullet \quad \begin{array}{c} \text{A-G} \quad \text{A-G} \mid \text{A} - \text{A-G} \parallel \text{A-O-G} \mid \text{A} - \text{A-G} \} \\ \text{—} \text{—} \quad \text{—} \text{—} \mid \text{—} \text{—} \text{—} \parallel \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \end{array} = \text{Tripudic stresses.} \\ \text{Duello magno dirimendo regibus subigendis} \\ \begin{array}{c} \bullet \quad \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \\ \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \end{array} = \text{Artificial stresses.} \\ \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} \mid \text{—} \text{—} \text{—} = \text{Iambico-trochaic} \\ \text{result.} \end{array}$$

Bassus' philological hoax is not without its instructive implications: it means that *tripudic doctrine* had given place to the artificial theory of Tyrannio, whereas the artificial *ictus* and the implied *tripudic practice* had continued in unabated use; cf. *Naevius and the Later Italic Tradition*, pp. 19 ff. For a modern recrudescence of Bassus' method, cf. Leo, *Saturnischer Vers*, p. 17 and *passim*.

But having unmasked this venerable pair, let us draw the curtain of charity and the dead past before all their notorious descendants, and address ourselves to the task of righting the wrong, which they have wrought not alone in Italic, but also indirectly in Keltic, and all Indo-European philology.¹

§4. The Italic Tripudium.—Let us now briefly review the three great stages in the evolution of tripudic rhythm,—first, the original biaccentual modulation itself, in the Saturnian period, next, the Classic modulation of the tripudium to the Greek quantitative thesis by the use of the artificial stress, called *ictus* or *percussio*, and lastly, the popular, or Christian, unoaccentual modulation of the tripudium to the Greek

¹The first fruits of the example of Tyrannio the Elder are to be recognised in the philological activities of Tyrannio the Younger, among which Suidās records a treatise περί τῆς Ῥωμαϊκῆς διαλέκτου ὅτι ἐστὶν ἐκ τῆς Ἑλληνικῆς καὶ οὐκ ἀνδιγενῆς!

thesis, where a more thoroughgoing harmony of the accentual and the quantitative thesis dispensed with the necessity of an artificial *ictus* altogether, in modern Indoeuropean rhythm of stress contrast and syllable-counting.

It is not surprising that the most conservative of Indoeuropean stocks, the Romans, should have preserved for us in their *Carmen Arvale* the only perfect elaboration of the magical Indoeuropean tripudium. Comparable in thought-content with only the very oldest monuments of the Indoeuropean spirit, it antedates them all in its rhythmic content, and furnishes us with the master-key to all Indoeuropean accent and rhythm; cf. *Prolegomena to Italico-Romanic Rhythm*, p. 9 f., *Carmen Arvale or the Tonic Laws of Latin Speech and Rhythm*, 1908, *The Sacred Tripudium*, pp. 13 ff. Beginning with the magical foot itself at the point of the spear, we are confronted, as we read upwards, with the successive implications of its triune stress-content:

Lento : Triumpe = *Allegro* : Triumpe Triumpe
 $\begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array} \qquad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array}$
Triumpe | Triumpe = Enos Marmar | iuvato
 $\begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-AG} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-G} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array}$
Semunis | alternei || advocabitis | conctos =
 $\begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array} \parallel \begin{array}{c} \diagup \quad \diagdown \\ \text{A-O-A-O-G} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-G} \end{array}$
Satur fure | fere Mars || limen sali | sta verber =
 $\begin{array}{c} \diagup \quad \diagdown \\ \text{A-AG-A} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A} \end{array} \parallel \begin{array}{c} \diagup \quad \diagdown \\ \text{A-G} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-AG} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array}$
Neve lue[m] | rue[m] Marmar || sinas incurrere | in pleoris.
 $\begin{array}{c} \diagup \quad \diagdown \\ \text{A-G} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-AG} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-AG} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-G} \end{array} \parallel \begin{array}{c} \diagup \quad \diagdown \\ \text{A-AG} \end{array} \quad \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-O-G} \end{array} \mid \begin{array}{c} \diagup \quad \diagdown \\ \text{A-A-G} \end{array}$

Here then we have a faithful account of our primitive Indoeuropean rhythm of the double accent with its tripudic refrain, its short verse of four accentual theses, and its long verse of eight. Indoeuropean rhythm is therefore not something external to Indoeuropean speech, as Westphal and hellenizing metric would have us believe, but immanent therein; not something imposed from without by the human mind, but a principle of stress-contrast inherent in the vocable and imposing itself upon the human mind, which is a mere discoverer of rhythm, not a *ῥυθμιστοὺς*: cf. Westphal², *Griech. Metrik* II. 1. The rhythmical ictus of Greek and

Indian metric is thus merely an artificial substitute for the rhythmical accent of primitive Indoeuropean speech and verse. The obvious inadequacy of such a substitute could only be supplemented by the use of quantity:

Indoeuropean Rhythmical Accent	Graeco-Aryan Rhythmical Ictus
A-G	= $\angle$, $\curvearrowright$, etc.
A-O-G	= $\angle$, $\curvearrowright$, $\curvearrowright$, etc.
A-A-G	= $\angle$, $\angle$, $\curvearrowright$, etc.
A-A-O-G	= $\angle$, $\angle$, $\curvearrowright$, $\curvearrowright$, etc.

The tripudic accentual wordfoot is therefore the source and *raison d'être* of all quantitative and syllable-counting, as well as of all accentual versefeet, in Indoeuropean rhythm.

The primitive Indoeuropean wordfoot was a single stress, or a stress-contrast consisting of either two or three stresses: A, A-G, A-A-G. This wordfoot was also the versefoot. The versefoot could expand in *allegro* time to double itself. Consequently, the primitive Indoeuropean foot counted from one to six stresses, the dipody from two to twelve, the tripody from three to eighteen, and the tetrapody from four to twenty-four. The Indoeuropean short-verse was such an accentual tetrapody, the long-verse such an accentual tetrapody doubled, or *versus quadratus*. The Carmen Arvale is a magical exploitation of these two fundamental types:

- I. $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$
 Enos Lases iuvate : Short verse.
 / / /
 A-AG A-AG | A-A-G
- II. $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ || $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$
 Neve luem ruem Marmar sinas incurrere in pleoris:
 / / / / / / / / / / / / /
 A-G A-AG | A-AG A - G || A-AG A - A-O-G | A - A-G
 Long verse.
- III. $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ || $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$
 Satur fure fere Mars limen sali sta verber: Long verse.
 / / / / / / / / / / / /
 A-AG - A | A - A || A-G A-AG | A - A - G
- IV. $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ || $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$ | $\downarrow$ $\uparrow$ $\downarrow$ $\uparrow$
 Semunis alternei advocabitis conctos: Long verse or Short verse.
 / / / / / / / / / / / /
 A - A-G | A-A-G || A-O-A-O-G | A - G

V. $\begin{array}{cccc|cccc} \downarrow & \downarrow & & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Enos} & \text{Marmar} & \text{iuvato} & : & \text{Short verse.} \\ \diagup & \diagup & \diagup & & \diagup & \diagup & \diagup & \diagup \\ \text{A-AG} & \text{A-G} & | & \text{A-A-G} \end{array}$

VI. $\begin{array}{cccc|cccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Triumpe} & \text{Triumpe} & : & \text{Short verse.} \\ \diagup & \diagup & \diagup & & \diagup & \diagup & \diagup & \diagup \\ \text{A-A-G} & | & \text{A-A-G} \end{array}$

VII. $\begin{array}{ccc|c} \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Triumpe} & : & \text{Short verse (procatalectic) or Complete Measure} \\ \diagup & \diagup & \diagup & \diagup \\ \text{A-A} & | & \text{G} & \text{(Tripudium Sollistimum).} \end{array}$

It is clear that what impressed the primitive Indoeuropean imagination about this curious stress-complex was its apparently magical rhythmic implications under the rhythmopoeic operation of the *allegro* and *lento tempo*:

Triumpe = A, A-A, A-A-A, A-A A-A

Thus the magical trinity = 1, 2, 3, 4 Indoeuropean stress-feet. These relations are carefully worked out in the structure of the cryptograph itself, which shows how the whole of Indoeuropean rhythm may be deduced from the magical one-two-three by the rhythmopoeic application of the *allegro* and *lento tempo*. Thus the magical stress-group A-A-A is the perfect integration or summing up of all Indoeuropean rhythmic principles, and as such assumed transcendental import to the primitive Indoeuropean mind: *Sacred Tripudium*², p. 24. In this way, the three-in-one of the human word came to be spiritualized in the Trinity of the divine Logos for the Indoeuropean world: Chamberlain, *Grundlagen* 554.

The Carmen Arvale teaches us with careful elaboration in detail that the primitive Indoeuropean tripudium was essentially a stress-contrast (*Carmen Arvale*, 1908; *Sacred Tripudium*, pp. 9-31):

Simple Foot : Triumpe = $\begin{array}{c} \diagup \diagup \\ \text{A-A-G} \end{array}$.

This original Indoeuropean *μέτρον* could be expanded in *allegro* time to a rhythmically equivalent contrast of tripudic stress-groups, or contracted in *lento* time to two stresses, or even to a single stress:

Expanded Foot: Triumpe Triumpe	=	$\overset{\frown}{A-A-G} \overset{\frown}{A-A-G}$
Expanded Foot: Enos Marmar	=	$\overset{\frown}{A-AG} \overset{\frown}{A-G}$
Simple Foot: Satur fure	=	$\overset{\frown}{A-AG-A}$
Contracted Foot: Fere Mars	=	$\overset{\frown}{A-A}$
Expanded Foot: Sinas incurrere	=	$\overset{\frown}{A-AG} \overset{\frown}{A-A-O-G}$
Contracted Foot: Conctos	=	$\overset{\frown}{A-G}$
Contracted Foot: Mars	=	$\overset{\frown}{A}$

Consequently, the primitive Indoeuropean dimeter was susceptible of like expansion and contraction in three fundamental types:

- I. Triumpe | Triumpe = $\overset{\frown}{A-A-G} | \overset{\frown}{A-A-G}$.
- II. Enos Lases | iuvate = $\overset{\frown}{A-AG} \overset{\frown}{A-AG} | \overset{\frown}{A-A-G}$.
- III. Neve luem | ruem Marmar = $\overset{\frown}{A-G} \overset{\frown}{A-AG} | \overset{\frown}{A-AG} \overset{\frown}{A-G}$.

From these three types are readily derived all the forms of Indoeuropean verse—Indian, Avestan, Greek, Italic, Keltic, Teutonic, and Slavic. Where the musical accent takes the place of the stress accent, then syllabic counting, with or without quantity, takes the place of stress counting; so, for example, in Indo-Iranian and Greek. The Zend-Avesta furnishes us the simple syllable-counting substitute for the original Indoeuropean biaccentual dimeter ($A-A | A-A = \times \times - \times \times | \times \times - \times \times$), the Vedic poetry the same syllable-counting with the beginnings of a quantitative thesis ($A-A | A-A = \varpi - \cup \cup | \varpi - \cup \cup$).

The principle of pairs and triplets of stresses in the foot has thus led to pairs and triplets of feet in the verse, and, as we shall see, to pairs and triplets of verses in the strophe. Hence the native types of primitive Indoeuropean rhythm are in single verses, in double verses, and in triple verses. The immediate evolution out of the Indoeuropean short verse, or dimeter, was the Indoeuropean long verse, or Saturnian, by simple duplication, or rather expansion, of the short verse:

$$\begin{aligned} &\text{Semunis} | \text{alternei} || \text{advocabitis} | \text{conctos} \\ &= \overset{\frown}{A-A-G} | \overset{\frown}{A-A-G} || \overset{\frown}{A-O-A-O-G} | \overset{\frown}{A-G}. \end{aligned}$$

Satur fure | fere Mars || limen sali | sta verber
 = A-AG-A | A - A || A-G A-AG | A-A-G.
 Neve luem | ruem Marmar || sinas incurrere | in pleoris
 = A-G A-AG | A-AG A-G || A-AG A-A-O-G | A-A-G.

Here, as in the case of the short verse, composition was in single verses, in distichs, or in tristichs.

Tripudic accent and rhythm, stress-contrast, the short verse and the long verse, and stichic, double-verse, and triple-verse composition, are, therefore, native characteristics of Indoeuropean speech and verse from the unitary period.

Let us observe some of the syllabic and quantitative derivatives of our accentual dimeter. What, for example, would be the natural syllabic outcome of the simple paracatalectic dimeter, A-A A-A, in Early Indian verse? Obviously, the metre of the Gāyatrī pāda of the Vedas, consisting of eight syllables, of which the first four may be of any quantity, the last four are normally ∪ _ ∪ _ :

Agnim ilê purohitam = x x x x ∪ _ ∪ _
 Yajñasya devam ṛtvijam = x x x x ∪ _ ∪ _
 Hôtarān ratnadhātām = x x x x ∪ _ ∪ _

The quantitative element in the second dipody preserves for us the trace of the emphatic tripudic position, and furnishes us with a type showing the rudimentary beginnings of a *quantitative* syllable-counting; cf. Usener, *Altgriech. Versbau* 57.

The greater simplicity of this historical reconstruction is apparent, when we compare it with Lindsay's theory, *The Saturnian Metre*, A. J. P.

14. 329 ff. Lindsay explains the Saturnian verse accentually as follows:

Virum mihi Camēna, thus postulating a rising and falling accentuation in the same dimeter. But such an alternation amounts to nothing more than a reversal of rhythm, which would be impossible to an unsophisticated age. Such types as: Neve luem ruem Marmar, Divom Iovem patrem canite, Hiberno pulvere verno luto, Lalla lalla lalla, Tumque remos iussit, Namque nullum peius, Quamde mare saevom, Vires cui sunt magnae, Topper facit homines, Magnum stuprum populo,

Septimum decimum annum, Atque prius pariet, Postremus dicas primus
taceas, Novum vetus vinum bibo, Novo veteri morbo medeor, etc., show
conclusively that the rhythm is all falling, and that Lindsay has omitted
an accent: Virum mihi Camena. The difficulties vanish when we posit
as the primitive Indoeuropean dimeter, not Sievers' $\times \times \times \times \times \times \times$,
but our tripudic biaccentual and (originally) triaccentual types:

- I. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A-A | A-A-A \text{ or } A-A-G | A-A-G \end{array}$
 II. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A A-A | A-A-A \text{ or } A-G A-G | A-A-G \end{array}$
 III. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A A-A | A-A A-A \text{ or } A-G A-G | A-G A-G, \end{array}$

from which all subsequent stress-count and syllable-count in Indo-
european verse may be easily and naturally derived. The first weaken-
ing of the tripudic foot would naturally occur in the third *tempus*, after
the double accent:

- I. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A-A | A-A-A = A-A-G | A-A-G. \end{array}$
 II. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A A-A | A-A-A = A-A A-A | A-A-G. \end{array}$

Next would follow the corresponding weakening of the paracatalectic
wordforms:

- II. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A A-A | A-A-G = A-G A-G | A-A-G^\circ \end{array}$
 III. $\begin{array}{c} \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \quad \diagup \\ A-A A-A | A-A A-A = A-G A-G | A-G A-G, \end{array}$

when the G after the double accent would further weaken to $G^\circ = O$.
This is the stage of the Latin tripudium.

Thus the Italic tripudium reveals to us the original Indoeuropean
wordfoot and versefoot, consisting of pairs and triplets of stresses, or
tempora, modulated in *allegro* and *lento* time to the drumbeat of tripudic
rhythm. The characteristic Indoeuropean composition in couplets is
conspicuous in Indian verse. Two of our dimeters of four theses each

make up the real epic verse of the Indians, the *Ḫlōka* or *Anuṣṭubh*, which is therefore a distich composed of two Indoeuropean dimeters with a pause after the eighth syllable, and pronounced quantitative tendency in the second monometer of each dimeter: $\underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup}|\underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup}$ || $\underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup}|\underline{\cup}\underline{\cup}\underline{\cup}\underline{\cup}$. This original distich is further repeated to make the Indian distich proper, which thus consists of two such original distichs, paralleling exactly the usual Saturnian technique in Latin and Keltic. Where the principle of stress-contrast has given place to syllable-counting under the musical accent, the duplicational principle in verse-making loses that rigidity, which is characteristic of the Italico-Keltic Saturnian, and permits the free development of trimetric types, as in Greek and Indian. Thus the Indian epic *Trisṭubh* consists of four members, usually of 11, occasionally of 12 syllables each. From this trimetric verse were developed the two other meters of the *Sāvitrī*-song:

A. The Vamçastha or Vamçasthabila Distich: Two verses of 24 syllables each, with a pause after the 12th syllable. The meter of the first hemistich is: $\cup - \cup - | - \cup \cup - | \cup - \cup \cup$; Kellner, *Sāvitri* III. 9. 10, VI. 43. 44.

B. The Indravajrâ and Upêndravajrâ Hemistich of 11 syllables:

— — ∪ — | — ∪ ∪ — | ∪ — ∪ : Indravajrâ.

ॐ — ॐ — | — ॐ ॐ — | ॐ — ॐ : Upêndravajrâ.

Cf. Kellner, *Sāvitri* V. 23. 24. 25. 46. 47.

The tripudic principle is thus at the source and fountain-head of all Indoeuropean accent, rhythm, and meter. The musical accent, and quantitative and syllable-counting rhythm are but the bloodless, emasculated shadows of the primitive Indoeuropean stress principle of the single, double, and triple stress in the vocable. By progressive stress-

catalexis A | A || A | A = A | A || A = A || A = A, the Indo-European biaccental dimeter, or tetrapody, becomes fundamental to all subsequent Indo-European verse, and is as recognizable in its quantitative and syllable-counting substitutes in Greek and Aryan verse, as in its unchanged accentual derivatives. Thus the biaccental dimeter of the *Carmen Arvale*:

Enos Lases iuvate
A-AG A-AG| A-A-G

is the historical source and explanation of all Indoeuropean rhythmic types. Stress-contrast, stress-catalexis, and *allegro* and *lento tempo* make up the organon of Indoeuropean rhythm, and the principle is the same, when stress-contrast and stress-catalexis become syllabic, or ictual contrast and syllabic, or ictual, catalexis, as must ensue when, as in early Greek and Aryan speech, the original Indoeuropean stress-accent has faded into the musical pitch, and nothing is left to become rhythimized but the successive syllables in the vocable. Here it becomes necessary, in order to have any rhythm at all, to introduce and regulate the so-called arsis of the foot, to which Indoeuropean rhythm is fundamentally indifferent. This entirely irrelevant element has confused all accurate understanding of the real nature of Indoeuropean rhythm, which concerns itself only with theses. These theses are originally words, and these words are originally of one, two, or three stresses. They may be recognized unmistakably in all early Indoeuropean verse, as well as in the forms of quantitative feet in Greek and Aryan metric. The Indoeuropean foot is *θεσηλεύς* or thesis-packed, as the tradition expresses it: *Sacred Tripudium*², p. 23. It requires no arsis at all: it consists of one, two, or three theses. If therefore we will look away from all arses and attend only to theses, we shall have no difficulty in tracing our Indoeuropean acatalectic and catalectic dimeter (A A A A and A A A) throughout the entire evolution of Indoeuropean verse-forms:

Jack and Jill went up the hill = A × A × A × A
 To fetch a pail of water. = × A × A × A ×

Tripudic accent, rhythm, and meter is universal in Indoeuropean speech and verse: the manner of it is all that changes from stock to stock and age to age. The whole problem of Indoeuropean rhythm is to trace the varying manner of contrasting in verse the single, double, and triple thesis, whether that thesis be natural, as in most Indoeuropean verse, or artificial, as in Iranian, Indian, and Greek; the rationale and history of Indoeuropean rhythm may be summarized as follows:

The accentual foot A = the catalectic dipody A-A = the catalectic tripody A-A-A = the catalectic tetrapody A-A A-A.

Whence the corresponding relations of the quantitative and syllable-counting substitute for the accentual thesis in Iranian, Indian, and Greek verse:

The syllable-counting thesis $\underline{\cup}$ = the catalectic dipody $\times \times \times \times$
 = the catalectic tripod $\times \times \times \times \times \times$ = the catalectic tetrapody
 $\times \times \times \times \times \times \times \times$. Thus the original source of all Indoeuropean
 rhythm is the tripudic accentual system of primitive Indoeuropean
 speech, and the Carmen Arvale has preserved for us the unmistakable
 record of it all. The southern and southeastern migrations, having
 renounced the stress-accent, still retained the tripudic thesis-count with
 the aid of quantity and an artificial ictus. The introduction of the
 arsis principle was a necessary corollary to thesis-counting, and still
 further confused the theoretic problem. Thus Greek and Aryan phil-
 ology erected its fabric of accentual, rhythmic, and metrical theory upon
 an ominous *ὑστερον πρότερον*, which collapses before the revelations of
 the Carmen Arvale. Let us trace briefly the historical evolution of the
 original tripudic thesis rhythm of Indoeuropean times into its subse-
 quent thesis + arsis principle through the mediation of Greek influ-
 ence and through the general weakening of the original Indoeuropean
 accent: we shall find throughout the single, double, and triple thesis of
 the tripudic foot, the single, double, and triple thesis-contrast of the
 tripudic verse, and the single, double, and triple verse-contrast of the
 tripudic strophe; and we shall recognize all quantity and syllable-count-
 ing under the artificial ictus to be merely the historical substitute for
 the original tripudic stress-rhythm of the Indoeuropean wordfoot.

To Greek theory rhythm was something outside of language, because
 along with the loss in prehistoric times of the rhythmical tripudic accent
 the tripudic origin of the rhythmic forms was obscured. But in reality
 the original Indoeuropean tripudic stress scansion lives on in Greek
 quantitative scansion, the artificial ictus of the Greek foot taking the
 place of the accentual ictus of the original tripudic foot. Thus the rhyth-
 mical accent of Indoeuropean times is represented in the rhythmical
 ictus of Indo-Iranian and Greek verse. So, too, the principle of
 accentual contrast in the original tripudic rhythm is the real origin of
 the principle of thesis and arsis contrast in the derived syllable-counting
 and quantitative systems of Greek and Aryan verse. It is interesting
 to observe that with the return of the Greek accent to its original Indo-
 european stress character towards the close of the classic period Greek
 poetry became accentual like all other European verse, so that in mediae-
 val and modern times the quantitative standpoint is confined to the

Indian and the Iranian. Throughout all branches of the Indoeuropean family the strophe, period, colon, measure, and foot of the Carmen Arvale are common marks of one and the same Indoeuropean tripudic origin. The rhythmic and accentual phenomena of the Carmen Arvale explain all other Indoeuropean accentual and rhythmic systems, but are themselves derivable from none, and therefore primal and original. This becomes strikingly clear when we ask ourselves the fundamental question, is the syllable-counting principle of the Zend-Avesta, which hellenizing grammar posits as the original stage of all Indoeuropean rhythm (Westphal², *Griechische Metrik* II. 13), derivable from the rhythmical standpoint represented by the Carmen Arvale, or is the rhythm of the Carmen Arvale a possible evolution out of the Iranian prototype? As long as we were contented with the steam-roller constructions of quantitative metric, it was easy enough to make any theory work. But the moment the maze of rhythmic phenomena embodied in the Carmen Arvale is revealed to us, nothing is so clear as that the Iranian tetrapody and tripody are but the pale reminiscences of the tripudic original, whose rich possibilities are so curiously elaborated in the venerable old chant, and whose quantitative *alter ego* confronts us in the Protean forms of Greek metric. We have therefore only to examine our Indoeuropean field with the rhythmical clew of the Carmen Arvale and we shall realize how utterly inverted all our notions of the origin and evolution of Indoeuropean rhythm have been. Let us then very cursorily follow our tripudic short and long verse through their various phases in Indo-Iranian and Greek.

I. *The Iranian Syllable-counting Tripudium.*

When we ask ourselves the question, what Indo-Iranian type of verse would be the logical issue of the original accentual rhythm of the Indoeuropean home, the answer is undoubtedly the well-known epic type discovered by Westphal in a narrative passage of the younger Zendavesta: Kuhn's *Zeitschrift f. Vgl. Sp.* 9, 446. Here we find precisely what we should expect the rhythm of the Carmen Arvale to yield when stress gave way to syllable-counting under the auspices of the musical accent. Thus Carmen Arvale 2:

Neve luem ruem Marmar | sinas incurrere in pleoris
would give us in syllable-counting:

x x x x x x x x | x x x x x x x x

Accordingly we find in Yaçna IX (Westphal 446 f.) two such long-verses united in a strophe:

× × × × × × × × | × × × × × × × ×
 × × × × × × × × | × × × × × × × ×

It is clear that all that has happened is that the tripudic accentual foot has been replaced by the tripudic syllable-counting foot (× ×). Thus we may say with historical precision, that our primitive Indoeuropean tripudium with accentual thesis has become the Iranian tripudium with syllable-counting thesis. So our primitive Indoeuropean tetrapody, tripod, and their corresponding periodic forms, with accentual thesis, find their rhythmic survivals in the syllable-counting types of the old Zendavesta metric. Consequently Westphal's Iranian Saturnian $\cup \cup \cup \cup \cup \cup \cup \cup | \cup \cup \cup \cup \cup \cup \cup \cup$ is in no sense a primary Indoeuropean rhythm, but merely the primary aspect of that syllabic rhythm into which the original Indoeuropean tripudic octapody passed over, when the musical accent came to replace the original Indoeuropean stress-accent in Indo-Iranian and Greek.

The other strophic types in the younger Avesta correspond in like manner to their original Indoeuropean tripudic prototypes. K. Geldner has shown that in addition to the distichic type recognized by Westphal the younger Avesta contains also the tristichic form. Thus, for example, we find strophic groupings built upon our quadrithetic verse as follows:

Westphal:

$\cup \cup \cup \cup \cup \cup \cup \cup | \cup \cup \cup \cup \cup \cup \cup \cup$ } Iranian
 $\cup \cup \cup \cup \cup \cup \cup \cup | \cup \cup \cup \cup \cup \cup \cup \cup$ } Distich or
 Tetrastich.

Geldner (*Ueber die Metrik des jüngeren Avesta*, 58 ff.):

$\cup \cup \cup \cup \cup \cup \cup \cup$ }
 $\cup \cup \cup \cup \cup \cup \cup \cup$ } Iranian Tristich.
 $\bullet \cup \cup \cup \cup \cup \cup \cup \cup$ }
 $\cup \cup \cup \cup \cup \cup \cup \cup$ } Distich }
 $\cup \cup \cup \cup \cup \cup \cup \cup$ } Iranian Pentastich.
 $\cup \cup \cup \cup \cup \cup \cup \cup$ } Tristich. }

It is clear therefore that the Indoeuropean tripudic dimeter or tetrapody with its four accentual theses is the source and starting-point of these Iranian types, and that we have only to put the Carmen Arvale at the beginning instead of the end of the historical nexus, in order to make the constructions of Westphal (*Griech. Metrik* II. 14 ff.) and Usener (*Allgriech. Versbau* 55 ff.) fundamentally true.

II. The Indian Syllable-counting Quantitative Tripudium

The same is true of the semi-quantitative types of Indian metric, which shows the same substitution of syllabic theses and arsis for the original accentual thesis of the Indoeuropean tripudium: cf. Westphal, *Gr. Metr.* II. 16 ff.; Usener, *Allg. Vers.* 57 ff. Here the quantitative feature marks the point of rhythmic integration at the end of the tetrapody. This more evolved type appears in the hymns of the Rîgveda as the Anushtubh:

◡	◡	◡	◡	◡	—	◡	◡		◡	◡	◡	◡	◡	—	◡	◡
◡	◡	◡	◡	◡	—	◡	◡		◡	◡	◡	◡	◡	—	◡	◡

} Indian Distich
or Tetrastich.

The rhythmic emphasis and integration at the close of the series is a universal characteristic of tripudic rhythm, and is naturally set off by rhyming effects. This is well illustrated in the tristich quoted by Lindsay (*The Saturnian Metre*, A. J. P. 14, 329)* from the Gāyatrî pāda of the Vedas:

Agnim ilê purôhitam	◡	◡	◡	◡	◡	—	◡	◡
Yajñasya devam ritvijam	◡	◡	◡	◡	◡	—	◡	◡
Hôtâram ratnadhâtamam	◡	◡	◡	◡	◡	—	◡	◡

} Indian
Tristich.

The same treatment, as Usener has correctly remarked (*l.c.* 57), is conspicuous in the senarii and other long verses of the earlier Latin drama.

A technical advance on the Vedic Anushtubh appears in the epic Çloka of classical Sanskrit, in which the iambic close is commonly varied with the antispast in the first hemistich.:

Sanskrit Çloka:

◡	◡	◡	◡	◡	—	◡		◡	◡	◡	◡	◡	—	◡	◡
◡	◡	◡	◡	◡	—	◡		◡	◡	◡	◡	◡	—	◡	◡

} Indian Distich
or Tetrastich.

Precisely as in the younger Avesta we find moreover the tristichic strophe alone and in combination with the distichic. Thus, as we have seen, in the Rigveda:

Gāyatrī:

◡	◡	◡	◡	◡	—	◡	◡	} Indian Tristich
◡	◡	◡	◡	◡	—	◡	◡	
◡	◡	◡	◡	◡	—	◡	◡	

so also:

Vedic Pankti:

◡	◡	◡	◡	◡	—	◡	◡	} Indian Distich	} Pentastich.
◡	◡	◡	◡	◡	—	◡	◡		
◡	◡	◡	◡	◡	—	◡	◡	} Indian Tristich	
◡	◡	◡	◡	◡	—	◡	◡		
◡	◡	◡	◡	◡	—	◡	◡		

Usener (*Altgr. Vers.* 60) notes other combinations as follows: Es kommt dazu, dass diese Kurzzeile in mehreren ungleichzeitigen Strophen des Veda mit längeren Reihen epodisch verknüpft wird: im Virāḍrûpā werden drei Elfsilbler durch einen achtsilbigen Vers, der auch die letzte Arsis einbüßen kann, abgeschlossen

× × × × × × × × ◡ — — dreimal
 × × × × ◡ — ◡ — (oder ◡ — —),

im Prāgātha wechselt der achtsilbige Vers mit Zwölfsilblern, umgekehrt folgt im Ushnih auf zwei enger verbundene Glieder zu 8 Silben ein Zwölfsilbler.

The thoroughgoing quantitative standpoint is finally attained in the later Sanskrit-lyric art, which assumes something of the metrical richness characteristic of Greek. Here as in Greek metric it is only the manifold forms of the original Indoeuropean tripudium that explain to us the structure, dimensions, and rhythmic relations of these carefully observed metrical feet. In the absence of any tradition of Indian rhythmic doctrine we can fall back upon the Indoeuropean tripudium as illustrated in the Carmen Arvale and the Italico-Keltic wordfoot generally, in order to determine the exact size and rhythmical ictus of the Indo-

Iranian versefoot. Tripudic doctrine must supply the lack of an Indian Aristoxenus, as it must supplement the rhythmic theory of the Greek Aristoxenus. The tripudic wordfoot of primitive Indoeuropean speech explains completely the syllabic and quantitative versefeet of Greek and Aryan metric, and the tripudic dimeter in its acatalectic or tetrapodic, and its catalectic or tripodic, varieties (A-A A-A, A-A A), and neither the 16-syllable series of Westphal nor the 8-syllable series of Usener, must furnish us with a sure and solid foundation and starting-point, not alone for all Indoeuropean accentual rhythm, but for all syllabic and quantitative rhythm as well. Stress-accent and stress-rhythm are the original characteristics of Indoeuropean speech and verse. The musical accent and syllabic rhythm of Greek and Indo-Iranian represent Oriental degenerations from the parent usage, to which in reality Greek began already several hundred years before Christ to return, and since the decline of ancient literature in the early part of the Middle Ages till now has been completely restored. Greek and Indo-Iranian theory knew nothing of Indoeuropean origins, stress accent, or stress rhythm, but only of pitch accent and the artificial rhythmopoeic ictus, both of which phenomena, as we have seen, are of secondary origin in Indoeuropean speech and verse. Greek pseudo-science foisted the musical and quantitative theory upon Latin philology, and during nineteen centuries or more the fraud became so deep-rooted that scholars became inured to the ever recurring scientific contradictions involved, until in 1887 Usener is ready frankly to concede for Latin both contradictory kinds of rhythm at once; *Allgr. Versb.* 58, footnote: In der rhythmischen Poesie des Abendlandes ist der Wortaccent, im Cloka die Quantität der ausschliessliche Träger des Rhythmus. Nimmt man an, wie billig, in der classischen Poesie zu dem Wechsel der Längen und Kürzen noch die Abwechselung des Wortaccents, der besonders in der lateinischen Poesie sich sehr hörbar macht und für die Eigenthümlichkeit der Horazischen Kunst *sermoni propiora* zu dichten das wichtigste Mittel ist, so tönt uns freilich ein unvergleichlich grösserer Reichthum des Wohllauts entgegen. Wie stark der Wortaccent bei dem Vortrag lateinischer Gedichte ins Ohr fiel, zeigt sich wohl am deutlichsten in den mittelalterlichen Umbildungen classischer Formen, von denen schliesslich ausser Silbenzahl und Auslaut nur der grammatische Accent fortgeführt wurde; auch an Melodien wie von *Integer vitae* kann man es entnehmen. In the meantime, the revelations of the Carmen Arvale have torn the mask from the sham constructions of hellenizing grammar, and revealed the

tripudic character of Italico-Keltic accent and rhythm, and by inevitable inference of primitive Indoeuropean accent and rhythm. Tripudic stress is the Indoeuropean source and antecedent of Greek and Aryan pitch accent and rhythmical ictus, and Usener's "Achtsilbler" no less than Westphal's "Sechzehnsilbler" is an historical ὕστερον πρότερον.

III. The Greek Quantitative Tripodium

When we come to the dawn of the Greek tradition the quantitative thesis appears everywhere in vogue, and we have no difficulty in deriving the fundamental types of verse from our Indoeuropean accentual dimeter acatalectic (accentual tetrapody) and catalectic (accentual tripody). The original freedom of the accentual thesis is especially evidenced in the more primitive phases of the popular lyric, as we shall presently show from the examples cited by Usener in his *Altgriechischer Versbau*. In this entire Greek field, as heretofore, the manifold and yet unified accentual types of the Carmen Arvale furnish the only adequate starting point and raison d'être for the varied thetic groupings of Greek metric, whereas no rational theory of origins can derive the varied accentual Arval types from the eight-syllable fiction of quantitative metric. Here, as before, our Indoeuropean starting point is the short verse of four accentual theses and its catalectic variety of three:

Néve lúem rúem Mármá	:	Á × Á × Á × Á ×
Ádvocábitis cónctos	:	Á × Á × Á ×

The quantitative *alter ego* of this latter accentual tripody is the Enoplios of primeval Greek popular usage, with its three quantitative theses and its arbitrarily free arses: Wilamowitz, *Herakles* I. Aufl. II. p. 70 Dieser Vers hat die Form — — — — ∪ ∪ — ∪ — ∪ — ∪. Er ist von Archilochos bereits in dieser Form verwandt und stammt wirklich aus uraltem Volksbesitz: scheint doch die verbreitetste Form des Saturniers mit ihm identisch. Auch in Alkmans Partheneion wiegen ähnliche Verse vor. Er besteht aus zwei Gliedern, welche auch ursprünglich durch Wortende unter denselben Bedingungen, wie sie für die Diärese d. h. die Sonderung zweier integrierender Versglieder galten, voneinander getrennt blieben, wovon jedoch das Drama oft abweicht. Das zweite Glied ist der von Sappho stichisch verwandte Ithyphallicus, der als Klausel eine überaus weite Verwendung findet; er erscheint hier fast immer rein. Dagegen das erste Glied hat nur die drei Hebungen fest,

die Senkungen werden so frei behandelt, wie man es wohl in italischer und germanischer Metrik, aber nicht in griechischer gewöhnt ist. Beispiele mögen es zeigen. 'Ερασμονίδη Χαρίλαε Archilochos, 'Ερασμονίδη Βάθιπτε Kratinos in der Parodie jenes Verses, ἀστῶν δ'οἱ μὲν κατόπισθεν Archilochos (alle drei bei Hephaestion cap. 15). ἐπόρευσας ἐμὴν ἀνασσάν Eur. Hipp. 755, τὸ δ' ἄκαιρον ἅπαν υπέρβαλλόν τε μὴ προσείμην Eur. frgt. 885; die Auflösung ist mit Grund sehr selten. Der ganze Vers, genauer sein erstes Glied, hat Enoplios geheissen.

The stereotyped form of this Enoplic distich is the epic hexameter, whose more primitive types betray the freer character of its source:

'Ἄνδρα μοι ἔννεπε, Μοῦσα, | πολύτροπον, δὲ μάλα πολλὰ.

Here therefore, as throughout the Indoeuropean field, the accentual tetrapody is the rhythmic fountain-head of verse. With the loss of the stress accent the rhythm of accent had to be reproduced by means of an artificial stress (so-called *thesis*, *ictus*) which could only be redeemed from hopeless monotony by the principle of exact quantitative determination of the thesis. It is in this stage that our Greek tradition of verse enters the clear light of history. But the earlier stages are revealed to us not only by the evidence of Zend-Avestan and Indian poetry but by the prosodic phenomena of more primitive Greek verse itself, where we may discern quantitative determinations in process of development. The prosody of the older parts of the Homeric poems, reinforced by the less debatable evidence of our ever increasing stock of early and primitive popular inscriptions, reveals to us the fact that Greek quantitative regulation of verse was a gradual evolution of artistic refinement and not an original instinct of the untutored masses, and that the farther we go back in our inquiry the freer become theses as well as arses, so that the rhythmic ictus of original tripudic heredity begins to loom up as the only stable element in the ultimate verse. Let us review the material presented by Usener in his *Allgriechischer Versbau* (Bonn, 1887), p. 15: Es ist bekannt dass im Bau des Homerischen Hexameters die trochäische Dihaerese des dritten Fusses den regelmässigen Einschnitt nach der dritten Hebung (Penthemimeres) noch überwiegt. This fact reveals to us the original form of the two tripodies which unite to make up the literary type. Accordingly, the trochaic caesura represents the original short-verse from which the hexameter sprang, whereas the masculine caesura and the *versus tripartitus* are later artistic variations upon the

original norm. It is accordingly in connection with this more primitive type that the variations from the quantitative principle at the point of juncture of the two acatalectic tripodies would be most naturally in evidence:

A 294: *Εἰ δὴ σοὶ πᾶν ἔργον || ὑποφείζομαι ὅττι κε φείπῃς.*

Das ist freilich kein Hexameter mehr, says Usener, p. 18, sondern eine nur äusserliche Zusammenstellung zweier Kurzverse, die ihre Selbständigkeit durch die freie Behandlung des in der Fuge zusammentreffenden Aus- und Eingangs bekunden. The same evidence is furnished by the older strata of the Homeric poems in connection with the verb *φέρειν*:

A 141: *Ἄλλ' ἄγε νῆα μέλαιναν || φερούσσομεν εἰς ἄλα δῖαν.*

For other instances, see Usener, pp. 19-27. The earlier inscriptions confirm the testimony of the Homeric poems and give us a deeper insight into the beginnings of Greek quantitative regulation of rhythm: Trotz der Gewalt, welche der Siegeslauf der epischen Poesie über alle griechische Landschaften auf die dichterische Form ausüben musste, trotz der verhältnissmässig jungen Alters inschriftlicher Aufzeichnungen liegt jene älteste Gestalt noch heute greifbar vor auf griechischen Inschriftsteinen. Hier hilft keine Ausflucht; cf. Usener, p. 28. An Old-Thessalian epitaph (Hermes 1885, Vol. XX, p. 158 f.) shows the original undifferentiated blending of tripodies and tetrapody:

Μῆν' ἐμὶ Πυρριάδα || δς οὐκ ἠπίστατο φεύγειν,
'Ἄλλ' αὖθε πὲρ γᾶς τᾶσδε (_ / _ / _ / _)
Πολλὸν ἀριστείων ἔθανε. (/ _ _ / _ / _ _ /)

The ictus may even dispense with quantity and syllable-counting for the popular ear:

I. G. A. n. 495, p. 135:

τόδε σῆμα || μήτηρ ἐπέθηκε θανόντι
Φανοκρίτῃ παιδὶ χαπιζομένῃ. (/ _ _ / _ || / _ _ / _ _ /)

Kaibel, *Epigr. Gr.* n. 51:

'Ἀρχιστράτην ἀνδρὶ ποθεινοτάτην. (/ / _ / || / _ _ / _ _ /)

Ibid., n. 330, 5:

Ἦς ἐκ δαπάνων τύμβος ἔχει με κλυτός
(/ / _ _ / || / _ _ / _ _ /)

n. 370, 3:

Σύνευνον χαλεπῶ πένθει τεύρόμενον
(/ _ / _ / _ / _ || / _ / _ / _ / _)

n. 367, 4:

Ἐμαυτὴν ζῶσα συγκατέθηκα τάφῳ
(/ _ / _ / _ / _ || / _ / _ / _ / _)

Bull. de corr. hellén., Vol. VI, p. 34:

Ἡρχιθηρὶς τήνδε ἀνέθηκεν παῖς Ἀμιάντου
(/ _ / _ / _ / _ || / _ / _ / _ / _)

Pausanias VI. 10. 7:

Κλεοσθένης μ' ἀνέθηκεν ὁ Πόντιος ἐξ Ἐπιδάμνου
(/ _ / _ / _ / _ || / _ / _ / _ / _)

I. G. A. n. 41:

Ξυνὸν Ἀθανοδώρου τε καὶ Ἀσωποδώρου τόδε φέργον,
Χῶ μὲν Ἀχαιῶς, ὃ δ' ἐξ Ἄργεος εὐρυχόρου.
(/ _ / _ / _ / _ || / _ / _ / _ / _)
etc.

I. G. A. n. 502:

Τερψικλῆς τῷ Δι Νάφω βαψωδὸς ἀνέθηκε
(/ _ / _ / _ / _ || / _ / _ / _ / _)

Der Verfasser, says Usener (p. 37, footnote), kann nicht den Verdacht metrischen Unvermögens erregen: ἀνατιθέναι ist unvermeidliches *verbum proprium*; der Widmende durfte es auf der Urkunde nicht preis geben gegen ein metrisch richtiges Wort wie ἔθηκε oder anderes.

Accordingly, the dactylic feet are replaced freely by others of unlike or wholly unregulated structure, while the traditional ictus alone satisfies the rhythmic sense: In Anschluss an diese Erscheinungen, says Usener, p. 34, mag darauf hingewiesen werden, dass auch in der ersten Hälfte des Hexameters daktylische Füße durch ungleichartige ersetzt werden konnten, wenn die Zahl der Hebungen die gleiche blieb.

Thus Usener's Indoeuropean Achtsilbler vanishes in thin air. The tread of the quantitative thesis is the Hellenic *alter ego* of the Indoeuropean tripudic accent, the common source of Aryan and Hellenic rhythm.

The determinations of arsis and quantity are but incidental, though inevitable, means of defining and varying the rhythmic tread of thesis. It is the quadruple thesis, and not the eight syllables, that constitutes the essence of the matter, and the quadruple thesis of the Greek short-verse is explained by the quadruple accent of the Indoeuropean short-verse, from which it emanated. Usener's hypothesis is as follows (p. 78): Die Griechen sind von demselben achtsilbigen Kurzvers ausgegangen wie die Italiker und Germanen, und hatten ihn bereits übernommen als Vers von vier Hebungen, nur dass die Hebung an die lautliche Schwere der Silbe gebunden war. Tripudic doctrine substitutes the quadracentual short-verse in place of the eight-syllabled one, and thus explains the quantitative thesis as the rhythmic survival of the original Indoeuropean accentual thesis:

Triúmpe Triúmpe
 Enos Marmar iuvato
 Advocabitis conctos
 Sinas incurrere in pleores
 Neve luem ruem Marmar
 etc.

It is clear that we have here in the simple tripudic principles of stress-contrast the fruitful source of every possible quantitative or syllable-counting substitute. Every possible Achtsilbler may readily be derived from the rhythmic principle of the Carmen Arvale, whereas the tripudic types could never be evolved out of the Achtsilbler: the quadracentual principle represents the genus, the eight-syllabled verse but one of many species. Accentual or stress contrast in the Indoeuropean tripudic measure is the source of thesis or ictual contrast in its quantitative and syllable-counting derivatives. Usener's whole argument ignores the matter of the eight syllables and issues everywhere in the vier Hebungen. The Achtsilbler is an irrelevant and wooden fiction, the vier Hebungen are the sole reality, and the tripudic principle of the Carmen Arvale subsumes all in its higher universality. Let us continue to observe how Usener's own examples of the more primitive phases of Greek verse carry us farther and farther away from his hypothetical model, and nearer and nearer to the freedom of tripudic thesis-contrast pure and simple,

as illustrated in the Carmen Arvale. We begin with the old Dionysiac hymn of the women of Elis, which shows our short-verse in forms more suggestive of the Carmen Arvale than of the more elaborately regulated product of epic technique:

'Ελθεῖν, ἦρω Διώνυσσῃ,	— / — / — / — /
'Αλείον ἐς ναόν.	— / — / — / — /
'Αγνὸν σὺν Χαρίτεσσιν,	— / — / — / — /
'Ες ναόν,	— / — /
Τῷ βοέῳ ποδὶ θύων.	— / — / — / — /
"Αξιε ταῦρε, ἀξιε ταῦρε.	— / — / — / — / — / — /

This oldest monument of Greek quantitative technique illustrates the necessity of a quantitative regulation of thesis and arsis in order to define clearly the exact rhythm intended. The epic hexameter illustrates one phase of such regulation. The Dionysiac hymn above shows the original freedom of the quantitative determination. Comparing now the Carmen Arvale, the rhythm of the line

"Αξιε ταῦρε, ἀξιε ταῦρε / — / — / — / — / — /

is essentially that of

Neve luem ruem Marmar ↓ — ↓ — ↓ — ↓ — ;

in the Latin verse the thesis-beat is original in the stress accent of the words, in the Greek verse the thesis-beat must be artificially supplied by the reciter, and can only be identified by the quantitative determination of the thesis. In like manner, the rhythm of the Greek line

Τῷ βοέῳ ποδὶ θύων / — / — / — / — /

corresponds with that of the Arvale short-verse

Advocabitis conctos ↓ — ↓ — ↓ — ↓ — ↓ — ,

and the rhythm of

'Ες ναόν / — / —

with that of

Triumpe ↓ — ↓ —

The first three verses of the Greek hymn exhibit the original freedom of the tripudic thesis. Für unsere Betrachtung, says Usener, p. 81, ist das Lied wichtig als ältestes Denkmal griechischen Versbaus. Obwohl die Neigung zu daktylischem Gang sich bereits bemerklich macht, erscheint der Daktylus doch nur als zufällige Gestaltung des Wechsels von

Hebung und Senkung, und *das bestimmende Element des Verses liegt noch allein in den Hebungen.*

Viel weiter vorgeschritten ist der Formensinn bereits in dem einzigen echten Volkslied, das wir vollständig besitzen; auf der Insel Rhodos sangen es im Monat Badromios die Kinder Gaben heischend, so wie bei uns am Martinsabend oder in der Weihnachtszeit, bei der Ankunft der ersten Schwalbe:

Ἦλθ' ἡλθε χειδῶν / / ∪ ∪ / /
 Καλὰς ὥρας ἄγουσα ∪ / — / ∪ / ∪
 Καὶ καλοὺς ἐνιαυτοὺς, / ∪ / ∪ ∪ / /
 etc.

Line 8 is as follows:

Οὐκ ἀπωθεῖται / ∪ / / /.

Wenn wir von den Trimetern absehn (Usener, p. 84), so verwendet das Lied nur volksthümliche Formen des alten Hebungsvers, der ebensowohl sich mit wohlklingendem Wechsel von Hebung und Senkung zu erfüllen wie mit Unterdrückung der Senkung (v. 1, 2, 8) schroffer aufzutreten vermag.

Diese Beobachtungen an einem liturgischen Hymnus und einem Volkslied könnten genügen um ein sicheres Urtheil über die Entstehung des Hexameters vorzubereiten. Aber bei unserem vergleichenden Ueberblick hat sich unwillkürlich die Frage selbst erweitert. Wir suchen die Grundlage nicht nur des Hexameters sondern des griechischen Versbaus überhaupt zu ermitteln. Und zu dem Ende wird es dienlich sein, den Bestand ursprünglicherer Formen ohne Rücksicht auf das nähere Ziel rasch zu durchmustern.

Auf den alten Weihinschriften wird gerne der alte Kurzvers gebraucht. Obwohl die daktylischen Gestaltungen vorherrschen, sind die Verse doch keineswegs als daktylische gebaut, sondern lassen durch die Freiheit, mit der die Senkung behandelt wird, das ältere Gesetz des alten Hebungsverses noch durchscheinen, treten überdies gelegentlich in einer Verbindung mit iambischen oder trochaeischen Reihen auf, welche uns nöthigt beide Arten gleichzustellen und auf dasselbe einfache Schema zurückzuführen.

Auf der ehernen Schneide eines kleinen Beils, das in Calabrien gefunden wurde (I. G. A. 543) hat ein Metzger eine Weihung eingraben lassen, deren metrische Anordnung wohl nur so gedacht gewesen sein kann:

Tās "Hpas lapós eimi	/ / _ / / / /
Tās én pedlō'	/ / / / //
Kynískos m' anéthke	/ / / / / /
"Ωρταμος φέργων δεκάταν.	/ / / _ / / /

Everywhere the hypothesis of an original Indoeuropean Achtsilbler appears as a philological *lucus a non lucendo*. The irreducible substratum is the four theses or the three theses, the quantitative representatives of the original Indoeuropean accentual short-verse. Greek and Aryan quantitative and syllable-counting technique is the necessary recourse of Indoeuropean peoples who have relinquished the original Indoeuropean stress-accent in their dialects. The original rhythm of accent must be continued in an equivalent rhythm of ictus, whose incidence can only be defined by syllable-counting or by the quantitative regulation of thesis and arsis. In Indoeuropean languages the rhythm of accent is the logical and historical antecedent of the rhythm of ictus.

The sweeping preponderance of the accentual principle of rhythm among Indoeuropean languages casts irresistible doubt upon any theory which postulates a syllable-counting or quantitative starting-point for the Indoeuropean short-verse. Even where Hellenic influence has modified our extant remains the free accentual thesis may everywhere be found spurning the fetters of the orthodox regulation. Usener's examples of German and Slavic verse tell the same story as his early Greek fragments: it is the four theses or Hebungsvers, and not the Achtsilbler, that is everywhere at the heart of the matter, and no conceivable evolutionary path will lead from the wooden formalism of the Achtsilbler to the fruitful potentiality of the Hebungsvers.

And our argument becomes clinched when we face the startling revelations of the Italico-Keltic field, to which we must now return. Here we actually find an accentual rhythm capable of taking on every conceivable form of Hellenic and Aryan rhythm over and above its own characteristic types, to which, on the other hand, no conceivable path leads from any quantitative or syllable-counting source. And that rhythm is a Hebungsvers of two tripudia or four acute stresses,—in its simplest and most pregnant form:

.
Triumpe Triumpe.
A-A - G A-A - G

It was just at this critical spot that Usener all but reached the true

solution. Das alterthümliche Leid der Arvalbrüder, he remarks (p. 77),

besteht aus drei Saturniern, denen ein Kurzvers *Enos Lasés iuvate* vorangeht und ein gleicher *Enos Marmar iuvato* folgt. Sie scheinen als Vor- und Nachgesang zu dienen, und treten als selbständige Verse auf (foot-note: Auch Baehrens a.o.p. 7 erkennt nach Buecheler's Vorgang in diesem Kurzvers 'primariam metri nostri speciem' an.). Da alle fünf Verse, die langen wie die kurzen, nach der Ritualvorschrift dreimal vorgetragen werden, so fällt es auf, dass den Abschluss des ganzen ein fünfmaliges *triumpe* bildet; gewiss war das Wort, wie Buecheler abtheilt, paarweise gesetzt, und es folgte zum Schluss ein einmaliges *triumpe*, länger angehalten, dem vorausgehenden Paare an musikalischem Taktwerth gleichgesetzt. Ich glaube aber nicht, dass wir die beiden Paare anders

messen können als mit gleicher Betonung des gleichen Worts *triumpe* *triumpe*, gemäss den oben s. 66 f. und 70 erwähnten Erscheinungen. Wenn mich diese Vermuthung nicht trügt, so hätten wir den Beweis für die vier Hebungen in Händen. Here then at the critical moment, as everywhere else in our accentual and rhythmical tradition, the curse of hellenizing grammar darkens and hides the imminent truth of the double accent and tripudic rhythm, and reaffirms the venerable lies of Tyrannio Amisenus and Caesius Bassus. Hellenizing grammar knows only the artificial rhythm of ictus; it has never taken seriously the natural rhythm of accent. The assumption of the quantitative ictus for *triumpe* *triumpe* is a fatal *petitio principii*. It could only be true if the accent of the words is one of pitch and not of stress. We know that the accent is one of stress. Every line of Latin verse demonstrates that the stress on the first syllable of a word of three syllables is acute, on the last syllable grave. Consequently we must posit as our Hebung the initial syllable in preference to the final syllable, unless we want to be artificial.

Therefore Usener's inevitable conclusion should have been *triumpe* *triumpe*, and the fraud of the quantitative hypothesis would have stood revealed. Here we are face to face with the true Indoeuropean short-verse of four accentual theses contrasted two and two, and we are forever done with the hellenizing and Aryanizing fictions of quantity, syllable-counting, and Achtsilbler, as evolutionary starting-points in Indoeuropean rhythmic history.

The rhythmical magic of this venerable word *triumpe* lies in the fact

that it epitomizes the essential elements of the Indoeuropean short-verse, and of the accompanying chant and dance: it may function as single thesis, double thesis, triple thesis, or quadruple thesis:

$$\begin{aligned}\text{Triumpe} &= A-A-G = \overset{\frown}{A-\overset{\frown}{A}-G} = \text{Tripudic single thesis} = \overset{\frown}{A} \\ &= \overset{\frown}{A}-\overset{\frown}{A}-\overset{\frown}{G} = \text{Tripudic double thesis} = \overset{\frown}{A}-\overset{\frown}{A} \\ &= \overset{\frown}{A}-\overset{\frown}{A}-\overset{\frown}{G} = \text{Tripudic triple thesis} = \overset{\frown}{A}-\overset{\frown}{A}-\overset{\frown}{A} \\ &= \overset{\frown}{A}-\overset{\frown}{A}-\overset{\frown}{G} = \text{Tripudic quadruple thesis} = \overset{\frown}{A}-\overset{\frown}{A}-\overset{\frown}{A}\end{aligned}$$

Thus the 'einmaliges triumpe' at the bottom winds up the charm of the stayed spear by epitomizing the rhythm of every precedent short-verse:

$$\begin{aligned}\text{Triumpe} &= \overset{\frown}{A}-\overset{\frown}{A}-\overset{\frown}{G} = \text{Catalectic short-verse} \\ &= \overset{\frown}{T}ri\overset{\frown}{u}mpe\overset{\frown}{T}ri\overset{\frown}{u}mpe = \overset{\frown}{A}-\overset{\frown}{A}-G|\overset{\frown}{A}-\overset{\frown}{A}-G = \text{Acat. short-verse} \\ &= \overset{\frown}{E}nos\overset{\frown}{M}armar\overset{\frown}{i}uvato = \overset{\frown}{A}-AG\overset{\frown}{A}-G|\overset{\frown}{A}-\overset{\frown}{A}-G \\ &= \overset{\frown}{A}dvocabis\overset{\frown}{c}onctos = \overset{\frown}{A}-O-\overset{\frown}{A}-O-G|\overset{\frown}{A}-\overset{\frown}{A}-G \\ &= \overset{\frown}{S}emunis\overset{\frown}{a}lternei = \overset{\frown}{A}-\overset{\frown}{A}-G|\overset{\frown}{A}-\overset{\frown}{A}-G \\ &= \overset{\frown}{L}imen\overset{\frown}{s}ali\overset{\frown}{s}ta\overset{\frown}{v}erber = \overset{\frown}{A}-G\overset{\frown}{A}-AG|\overset{\frown}{A}-\overset{\frown}{A}-G \\ &= \overset{\frown}{S}atur\overset{\frown}{f}ure\overset{\frown}{f}ere\overset{\frown}{M}ars = \overset{\frown}{A}-AG-\overset{\frown}{A}|\overset{\frown}{A}-\overset{\frown}{A} \\ &= \overset{\frown}{S}inas\overset{\frown}{i}ncurrere\overset{\frown}{i}n\overset{\frown}{p}leoris = \overset{\frown}{A}-AG\overset{\frown}{A}-\overset{\frown}{A}-O-G|\overset{\frown}{A}-\overset{\frown}{A}-G \\ &= \overset{\frown}{N}eve\overset{\frown}{l}uem\overset{\frown}{r}uem\overset{\frown}{M}armar = \overset{\frown}{A}-G\overset{\frown}{A}-AG|\overset{\frown}{A}-AG\overset{\frown}{A}-G \\ &= \overset{\frown}{E}nos\overset{\frown}{L}ases\overset{\frown}{i}uvate = \overset{\frown}{A}-AG\overset{\frown}{A}-AG|\overset{\frown}{A}-\overset{\frown}{A}-G\end{aligned}$$

It is clear that we have here an inexhaustible source of every possible phase of quantitative and syllable-counting thesis-regulation, and what is of especial interest we recognize the strange principle of the reduplicating thesis (biaccentual thesis), which we may illustrate from every field of early Indoeuropean verse:

$$\begin{aligned}\overset{\frown}{H}iberno\overset{\frown}{p}ulvere\overset{\frown}{v}erno\overset{\frown}{l}uto & \quad \overset{\frown}{A}-\overset{\frown}{A}-G\overset{\frown}{A}-O-G|\overset{\frown}{A}-G\overset{\frown}{A}-G \\ \overset{\frown}{G}randia\overset{\frown}{f}arra\overset{\frown}{C}amille\overset{\frown}{m}etes & \quad \overset{\frown}{A}-O-G\overset{\frown}{A}-G|\overset{\frown}{A}-\overset{\frown}{A}-G\overset{\frown}{A}-G\end{aligned}$$

Thus our quest after Indoeuropean origins has led us irresistibly back to our starting-point in the Italic tripudium and Saturnian verse:

Livius Andronicus, *Odyssia* 1,

Virum mihi Camena insece versutum.

Á-AG Á-AG | Á-Á-G||Á-O-G| Á-Á-G

Naeuius, *Bellum Punicum* 1,

Novem Iovis concordēs filiae sorores.

Á-AG Á-AG| Á-Á-G || Á-O-G| Á-Á-G

Vergil, *Aeneid* 1,

Arma virumque cano Troiae qui primus ab oris.

Á-G Á-A-G | Á-Á-G || Á-G Á-A-G | Á-Á-G

Expansion and acatalexis are characteristic of the first tripudium in the short-verse; contraction, procatalexis, and paracatalexis of the second.

§ 5. The Keltic Tripudium.—Precisely as our main Italic tradition emanates from the extreme western territory of the Italic domain, so our main Keltic tradition from the corresponding region of the Keltic:

Verses in the St. Gall Priscian 1,

Is acher ingáith innocht, fufuasna fairggæ findfolt.

Á-A-G Á-G | Á-G || Á-A-G Á-G | Á-G

Fiacc's Hymn to St. Patrick 1,

Génair Patraicc inNemthur, iss ed adfét hi scēlaib.

Á-G Á-G | Á-Á-G || Á-A Á-G | Á-Á-G

As in the Italic Saturnian, so in the Keltic, the expanded tripudium characterizes the first and third intervals, the contracted the second and fourth.

§ 6. The Classic Latin Tripudium.—Classic Latin verse is nothing but the Italico-Keltic tripudium modulated to the Greek verse-beat,

rhythm modulated to the Greek verse-beat with general harmony of tripudic and quantitative thesis, that is of accent and ictus. Quantity remains as before an external and arbitrary dress.

The *Pervigilium Veneris*, 1,

' ' . ' ' | ' ' . || ' ' ' ' . | ' ' ' ' .
 Cras amēt qui numquam amavit quique amavit cras amēt.

Á-A-AG̃ A-Á | A-Á-G || Á - A Á-G | Á-A-AG̃
 H H H H H H H H

Complete harmony of accent and ictus.

St. Ambrose, *Aeterne Rerum* 1,

' ' . ' ' | ' ' . || ' ' ' ' . | ' ' ' ' .
 Aeterne rerum conditor noctem diemque qui regis.

A-Á-G Á-G | Á-O-G̃ || A-G̃ A-Á-G | Á - A-AG̃
 H H H H C̃ H H H

Seven coincidences, one alternation, of accent and ictus.

Here by reason of the unaffected modulation of the tripudium to the Greek verse-beat, tripudic rhythm of the double accent has become metamorphosed into tripudic rhythm of the single accent, that is into a rhythm of unoaccentual contrast, which is modern European rhythm.

§ 8. The Evolution of Modern Rhythm.—Thus the evolution of the Saturnian tetrapody is the history of European rhythm. That evolution involves three successive modes of tripudic modulation, first, pure tripudic modulation, second, tripudic rhythm modulated to the Greek verse-beat with artificial contrast of the accentual and quantitative thesis, and last, tripudic rhythm modulated to the Greek verse-beat with artistic harmony of the accentual and quantitative thesis.

The first period is that of the Saturnian proper with only the tripudic verse-beat, the second that of the classic Saturnian with the Greek verse-beat in free conflict with the tripudic, the third that of the Christian Saturnian with artistic harmony of the Greek and tripudic verse-beat.

The Saturnian period proper extends for the Italic tradition down to the introduction of Greek metric about 200 B.C., and for the Keltic tradition down to the close of the Old-Irish period about 900 A. D. Thus the rhythm of the Sacred Spear of the Arval Brotherhood is identical with the rhythm of the Sacred Corslet of St. Patrick, and the Latin Saturnians of Livius Andronicus and Naevius with the Keltic Saturnians of Colman, Fiacc, Ultan, and Broccan, in Old-Irish.

The period of the classic Saturnian is coincident by definition with our classic Latin tradition. It is a period of rhythmic artificiality, in which the absurd affectation of the independent quantitative thesis was asserted side by side and in open conflict with the tripudic thesis. This hopeless dualism in art, becoming stereotyped in the dactylic hexameter, perverted so utterly the natural rhythm of the verse as to make it unintelligible and useless for the new era of harmony of accent and ictus. What the new era saw in it is signally revealed to us in the creation of Comedian:

Instructiones I,

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Praefatio} & \text{nostra} & \text{via} & \text{m} & \text{erranti} & \text{demonstrat.} \end{array}$
 $\begin{array}{ccccccc} \text{A} \text{---} \text{A} \text{---} \text{O} \text{---} \text{G} | & \text{A} \text{---} \text{G} || & \text{A} \text{---} \text{A} \text{---} \text{G} & \text{A} \text{---} \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{A} \text{---} \text{G} \end{array}$
 $\begin{array}{ccccccc} \text{H} & & \text{H} & & \text{C} & & \text{H} & \text{H} & & \text{H} \end{array}$

Ibid. II. 1,

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{In lege} & \text{praecepit} & \text{dominus} & \text{caeli} & \text{terrae} & \text{marisque.} \end{array}$
 $\begin{array}{ccccccc} \text{A} \text{---} \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{A} \text{---} \text{G} || & \text{A} \text{---} \text{G} & \text{A} \text{---} \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{A} \text{---} \text{G} \end{array}$
 $\begin{array}{ccccccc} \text{H} & & \text{H} & & \text{C} & & \text{C} & & \text{H} & & \text{H} \end{array}$

The classic hexameter with the quantitative mask laid aside! A perfect reproduction of Vergilian art, merely ignoring quantity.

The period of the Christian or modern Saturnian originated in the unspoiled genius of the Latinized Kelt of Gaul, who modulated his native Keltic Saturnian (of course, in Latin garb) in artistic harmony with the Greek verse-beat, and thus gave us in Christian hymnology the broad foundation of modern European rhythm:

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Génair} & \text{Patraicc} & \text{inNemthur,} & \text{iss} & \text{ed} & \text{adfét} & \text{hi scēlaib.} \end{array}$
 $\begin{array}{ccccccc} \text{A} \text{---} \text{G} & \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{A} \text{---} \text{G} || & \text{A} \text{---} \text{A} & \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{A} \text{---} \text{G} \end{array}$
 $\begin{array}{ccccccc} \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Aeterne} & \text{rerum} & \text{conditor,} & \text{noctem} & \text{diemque} & \text{qui} & \text{regis.} \end{array}$
 $\begin{array}{ccccccc} \text{A} \text{---} \text{A} \text{---} \text{G} & \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{O} \text{---} \text{G} || & \text{A} \text{---} \text{G} & \text{A} \text{---} \text{A} \text{---} \text{G} | & \text{A} \text{---} \text{A} \text{---} \text{A} \text{---} \text{G} \end{array}$
 $\begin{array}{ccccccc} \text{H} & & \text{H} & & \text{H} & & \text{H} & & \text{C} & & \text{H} & & \text{H} & & \text{H} \end{array}$

With the passing of the tripudic accentual principle in Latin and Keltic speech, and the concomitant emergence of modern idioms, the memory of the tripudium was lost. In accord with the venerable fictions of hellenizing grammar from Varro on, the term *numerus* (*rim*) was erroneously interpreted as meaning "number of syllables" instead of "number of stresses," and the term *tempora* as "time-lengths" or "quantities" instead of "time-beats" or "stresses." Thus the submergence of tripudic theory followed close upon that of tripudic practice.

II. TRIPUDIC CORREPTION AND REDUCTION.

§ 9. The Italico-Keltic Double Accent.—The most characteristic trait of tripudic utterance is its free blending of the *allegro tempo* with the *lento tempo*, and the consequent wide range of expansion and contraction of the tripudic foot. Intimately connected with this rhythmic trait is the exuberant energy of the Italico-Keltic accent, which tends everywhere in free utterance to propagate itself to the following syllable, and thus to accelerate, intensify, and mould its articulation. This entire vast range of phenomena, which constitute the characteristic genius of Italico-Keltic speech and verse, we may comprehend under the general head of tripudic correption and reduction. The principle of tripudic correption and reduction, therefore, operates with determining effect in rhythmic, quantitative, qualitative, morphological, and syntactic connections. Let us glance at some of the more general operations of the principle.

§ 10. Rhythmic Correption and Reduction.—The determination of the rhythm of an extinct speech is of fundamental importance for the reconstitution of its essential genius, and for the determination of its laws of development. For this reason we shall begin our exposition with a wide survey of the rhythmic phenomena of tripudic correption and reduction in Italico-Keltic verse.

• I. Latin Examples of Tripudic Expansion and Contraction.

Appius Claudius, Festus 317: v. 2,

.		.	.	.
A-A-G	A-A	A - A-G	A - A-AG	A-G
5 stresses	3 stresses	3 stresses	2 stresses	

Inimicus si es commentus, nec libens, aequē.

- v. 13: Blande et docte percontat Aeneas quo pacto.
 A - G A - A - G | A - A - G || A - A - G | A - A - G
 5 3 3 3
- v. 14: Manusque susum ad caelum sustulit suas rex.
 A - A - G A - G | A - A - G || A - O - G | A - A - G - A
 5 3 2 3
- v. 16: Prima incedit Cereris Proserpina puer.
 A - G A - A - G | A - G || A - A - O - G | A - A - G
 5 2 3 2
- v. 17: Deinde pollens sagittis inclitus arquitenens,
 A - A - G A - G | A - A - G || A - O - G | A - A - G
 5 3 2 3
- Sanctusque Delphis prognatus Pythius Apollo.
 A - A - G A - G | A - A - G || A - O - G | A - A - G
 5 3 2 3
- v. 20: Integram urit populatur vastat rem hostium concinnat
 A - O - G A - G | A - A - G || A - G A - A - O - G | A - A - G
 4 3 5 3
- v. 22: Seseque ei perire mavolunt ibidem
 A - A - G A - A - G | A - A - G || A - O - G | A - A - G
 5 3 2 3
- v. 29: Convenit regnum simul atque locos ut haberent.
 A - A - G A - G | A - A - G || A - A - G A - A | A - G
 5 3 4 2
- v. 32: Magnamque domum decoremque ditem vexarant.
 A - A - G A - G | A - A - G || A - G | A - A - G
 5 3 2 3
- v. 34: Plerique omnes subiguntur sub unum iudicium.
 A - A - G A - G | A - A - G || A - A - G | A - A - G
 5 3 3 3

The absence thus far of any example of the foot of a single accent is due to the meagre nature of our prequantitative remains in Latin. The evidence is abundant in our far richer Keltic tradition, as well as in classic Latin.

II. Keltic Examples of Tripudic Expansion and Contraction

Old-Irish Verses in the St. Gall Priscian (*Thesaur. Palaeohibern.* II. 290),

vv. I. 1-2:

Is acher ingáith innocht, fufuasna fairggæ findfolt;
 A-A-G A - G | A-G || A-A-G A - G | A-G
 5 2 5 2

Ni ágor réimm mora minn dondlaéchraid lain ua lothlind.
 A-A-G A - A-G | A || A - A - G A - A | A - G
 6 1 5 2

II. 1: Domfarcai fidbaidæ fál, fomchain lóid luin lúad nad cél,
 A - A-G A-A-G | A || A - G A - A | A - A - A
 6 1 4 3

2: Debrath nomchoimmdiu cóima, cáinscrfbaimm foróida ross
 A - G A - A - G | A-G || A - A-G A-A-G | A
 5 2 6 1

Poems in the Milan Codex (*Thes. Palaeo.* II. 291 f.)

I. 6: Ba lán ortain indalimm armaccan brigach barrfind,
 A-A A-G | A-A-G || A-A-G A-G | A-G
 4 3 5 2

Ba mán ningen ocus ban, ba mór meld a acaldam.
 A - A A-G | A-G - A || A - A A - A | A - A - G
 4 3 4 3

II. 8: Ised tra insin amnin, niméte ni thormassid,
 A-G A-A-G | A - G || A - A-G A - A | A-G
 5 2 5 2

Ecosc náimin airm hitá tegdassa adchondarcsa.
 A-G A-G | A - A-G || A-A-G | A - O - A - G
 4 3 3 3

Poems in the Codex S. Pauli (*Thesaur. Palaeoh.* II. 293 ff.),

II. 6: Faelidsem cu ndene dul, hinglen luch inna gerchrub,
 A-A-G A - A-G | A || A - G A - A-G | A - G
 6 1 5 2

Hí tucu cheist ndoraid ndil, os me chene am faelid.
 A-A-G A - A-G | A || A - A A-G | A - A - G
 6 1 4 3

v. 8: Oc cormain gaibtir dúana, drengaitir dreppa dáena,
 A - A - G A - G | A - G || A - A - G A - G | A - G
 5 2 5 2

Arbeittet bairtni bindi tri laith linni ainm nAeda.
 A - A - G A - G | A - G || A - A A - G | A - A - G
 5 2 4 3

Irish Hymns in the Liber Hymnorum (*Thesau. Palaeo.* II. 298 ff.),
 Colman's Hymn, 21-22 (p. 302):

Regem regum rogamus in nostris sermonibus,
 A-G A-G | A-A-G || A - A - G | A - A - G
 4 3 3 3

Anacht Nōe a luchtlach diluvi temporibus.
 A-G A-G | A - A - G || A - A - G | A - A - G
 4 3 3 3

After long ages of separation the Italic and the Keltic tripod are
 united under the banner of the Cross!

Fiacc's Hymn, 1-2 (p. 308):

Génair Patraicc inNemthur, iss ed adfét hi scēlaib;
 A-G A - G | A - A - G || A - A A - G | A - A - G
 4 3 4 3

. . . | . . . || . . . | . . .
 Maccān sē mblíadnae déac intan dobreth fo déraib.
 A - G A - A - G | A - G || A - G A - G | A - A - G
 5 2 4 3

Ninfne's Prayer (*Thesau. Palaeo.* II. 322),

. . . | . . . || . . . | . . .
 vv. 1-2: Admuinemnar nōeb Patraicc prīmapstal Hérénn.
 A - O - A - G | A - A - G || A - A - G | A - G
 3 3 3 2

. . . | . . . || . . . | . . .
 Airdirc a ainm nadamrae, breō batses genti.
 A - G A - A | A - A - G || A - A - G | A - G
 4 3 3 2

Ultan's Hymn (*Thes. Palae.* II. 325),

. . . | . . . || . . . | . . .
 vv. 1-2: Brigit bé bithmaith, breō órde óiblech,
 A - G | A - A - G || A - A - G | A - G
 2 3 3 2

. . . | . . . || . . . | . . .
 Donfé don bithflaith, in grén tind tóidlech.
 A - G | A - A - G || A - A | A - A - G
 2 3 2 3

Broccán's Hymn (*Thes. Palae.* II. 327),

. . . | . . . || . . . | . . .
 vv. 1-2: Ní car Brigit būadach bith; síasair suide eōin inailt:
 A - A A - G | A - G - A || A - G A - G | A - A - G
 4 3 4 3

. . . | . . . || . . . | . . .
 Contuil cotlud cimmeda ind nōeb ar écnairc a mmaicc.
 A - G A - G | A - A - G || A - A A - A - G | A - A
 4 3 5 2

Sanctán's Hymn (*Thes. Palae.* II. 350),

vv. 1-2:

. . . | . . . || . . . | . . .
 Ateoch rīg namra naingel, uair ised ainm as tressom:
 A - G A - A - G | A - G || A - A - G A - A | A - G
 5 2 5 2

. . . | . . . || . . . | . . .
 Dīa dam frim lorg Dīa tūathum, Dīa dom thús Dīa dessom.
 A - A A - A | A - A - G || A - A A - G | A - A - G
 4 3 4 3

Māel Ísu's Hymn (*Thes. Pal.* II. 359),

vv. 1-2: In spirut nóeb immun innunn ocus ocunn:
 A - A-G | A - A - G || A - G A - G | A - G
 3 3 4 2

In spirut nóeb chucunn tæ̃t, a Chríst, co hopunn!
 A - A-G | A - A - G || A - A - A | A - A - G
 3 3 3 3

The martyrology of Oengus the Culdee (*Stokes* 17),

vv. 1-2: Sén a Chríst mo labrai, a choimmdiu secht nime!
 A - A - A | A - A - G || A - A - G | A - A - G
 3 3 3 3

• Dombert̃har búaid lé̃re, a rí gré̃ne gile!
 A - A - G | A - A - G || A - A A - G | A - G
 3 3 4 2

These phonographic records of tripudic utterance reveal to us in a vivid way the free play of the *allegro* and *lento tempo* in the rhythm of accentual contrast. The contrast of simple stresses in *lento tempo* may thus expand rhythmically to a contrast of full tripudia in *allegro tempo*, lending infinite variety to the Italico-Keltic dimeter without abating its universal rhythmic validity as a pair of accentual contrasts. For the rhythmic time is kept intact by rapid utterance for the expanded foot, and by measured utterance for the contracted foot. Hence in all Italico-Keltic verse we find such rhythmic equivalences as:

Arma virumque = c a n o = Troiae qui primus = ab oris
 A - G A - A - G A - A - G A - G A - A - G A - A - G

Thus everywhere the double tripudium becomes the legitimate rhythmic substitute for the single tripudium through the rhythmizing mediation of *allegro* and *lento* utterance.

When we direct our attention to the linguistic effect of this principle of time variation in tripudic utterance, it is clear that the *allegro tempo* through its effect upon the aural impression will make for quantitative, qualitative, and morphological adaptation, while the *lento tempo* will tend constantly to conserve the normal quantitative, qualitative, and morphological *status quo* of the vocable. This linguistic effect of the time

element in Italic-Keltic speech is conditioned upon the impulsive energy of the Italic-Keltic accent, which craves the time of a long or of two short syllables for its expenditure. In measured utterance, where time is allowed for each successive breath impulse, the normal tripudic scale is maintained inviolate. But in rapid utterance, where insufficient time is allowed for two distinct breath impulses, the single initial and unexpended breath impulse is utilized for the following syllable as well, whether that syllable be normally stressed or stressless, and the phenomena of quantitative, qualitative, and structural correption and reduction at once ensue.

§ 11. The Testimony of our Tradition to the Tripudic *Allegro* and *Lento Tempo*.—Here as elsewhere with our accentual and rhythmical tradition, if we will resolutely close our eyes to the haystack of hellenizing orthodoxy that we may feel the chance prick of the tripudic needle, we shall not lack documentary testimony for our doctrine of tripudic *allegro* and *lento tempo*, and for its fundamental significance in Italic-Keltic speech and verse.

Since our entire grammatical tradition is a hollow reinterpretation of tripudic accent and rhythm in terms of Greek accent and rhythm, we must be content to find tripudic doctrine hopelessly confused with quantitative, and we must therefore exercise constant vigilance in noting characterizations and allusions, which while meaningless or indifferent for quantitative theory are full of significance for tripudic truth: Marius Victorinus, Keil VI. 41. 22,

Exigit locus et temporum inter se vicina cognatio ut, priusquam pedum disputationem adgrediar, de rhythmici condicione pauca dicam: cuius origo de arsi et thesi manare dinoscitur. *Nam rhythmus est pedum temporumque iunctura velox* divisa in arsin et thesin vel *tempus quo syllabas metimur*. latine numerus dicitur, ut Vergilius 'numeros memini si verba tenerem.' differt autem rhythmus a metro, quod *metrum in verbis, rhythmus in modulatione ac motu corporis sit*; et quod *metrum pedum sit quaedam compositio, rhythmus autem temporum inter se ordo quidam*; et quod *metrum certo numero syllabarum vel pedum finitum sit, rhythmus autem numquam numero circumscribatur. nam ut volet, protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat*.

Here we have a fairly explicit statement of the principle of tripudic expansion and contraction, which is at the same time meaningless and irrelevant for Greek verse: let us illustrate these tripudic characterizations by means of an example of this *rhythmus doctus* or quantitative *numerus*,

$\begin{array}{cccccccccccccccc} \downarrow & \cup & \downarrow & \downarrow & \cup & | & \downarrow & \downarrow & || & \downarrow & \downarrow & \downarrow & \downarrow & \cup & | & \downarrow & \downarrow \\ \text{Arma virumque cano} & \text{Troiae qui primus ab oris.} \end{array}$
 $\begin{array}{cccccccccccccccc} \acute{A} - G & A - \acute{A} - G & | & A - \acute{A} G || & A - G & A - & \acute{A} - G & | & A - \acute{A} - G \end{array}$

In the first and third tripudia we have the *pedum temporumque iunctura velox*, that is, the "rapid union of accentual times and quantitative feet," and in the accentual sequences fixed by tripudic law we recognize the *temporum inter se ordo quidam*. The analogy of arsis and thesis also holds for the expanded tripudium: *arma* is thesis, *virumque* is arsis, in the first tripudium, as *cano* is thesis and arsis in the second. This is the peculiar *tempus* or time-beat of rhythm; it is not measured by the syllables; on the contrary, it determines their measure for the syllables, *tempus quo syllabas metimur*; it is a simple stress-count, *numerus dicitur*. Its essence is in stress-modulation, *in modulatione ac motu corporis*, and not in verbal structure, *in verbis*. Rhythm is not circumscribed in the number of syllables or feet involved, *numquam numero circumscribatur*, for it can so exploit its time-beats at will, as to lengthen or shorten the syllabic quantity involved: *nam ut volet, protrahit tempora, ita ut breve tempus plerumque longum efficiat, longum contrahat*. Here therefore we have a clear statement of the principle of tripudic *allegro* and *lento tempo*, and an interesting side-light on the phrase: *rhythmus in modulatione ac motu corporis est*. The whole difficulty lies in the confusion of scientific terminology: *tempus* is the only designation achieved by the Romans for what we call *stress*, and *numerus* or *stress-count* was their simple characterization of the *rhythm* of their speech and verse. When these words come, in the hands of the hellenizing innovators, to be used also for *quantity* and *quantitative rhythm*, the confusion which was often so helpful to hellenizing theory becomes well-nigh hopeless for one who wants to understand the facts. Originally, then, *tempus* meant *time-beat* or *stress*, and *numerus* *stress-count* or *rhythm*, the fundamental norm of which was of course the tripudic word-foot of three stresses, two acute and one grave. The contrast of acute stresses determined the duplicational expansion in the tripudic measure, and the general duplicational evolution of the rhythm as dimeter and double dimeter, and finally as Saturnian distich.

Let us see then if, with our new definitions of *tempus* and *numerus* as *stress* and *stress-rhythm*, our hellenizing fictions *tempus* = *quantitas* and *numerus* = *quantitative rhythm* or *rhythmus* proper, and our new principle of *allegro* and *lento tempo* in tripudic utterance, we may

not understand better our grammatical tradition of Latin accent and rhythm.

Diomedes, Keil I. 468. 1: Rhythmi certa dimensione temporum terminantur et pro nostro arbitrio nunc brevius artari nunc longius provehi possunt. pedes certis syllabarum temporibus insistent nec a legitimo spatio umquam recedunt. The tripudic foot is regulated by a fixed rule of expansion and contraction, which permits a definite extension of its *stress*-limits; the quantitative foot, on the contrary, permits no such expansion and contraction and depends upon a fixed *time-length* of syllables.

Ibid., Keil I. 473. 21: Rhythmus est pedum temporumque iunctura cum levitate sine modo. Here the *iunctura cum levitate* = *iunctura velox* in the definition of Marius Victorinus: the rapidity of the expanded tripudium is defined as a lightness of movement. Alii sic, rhythmus est versus imago modulata servans numerum syllabarum, positionem saepe sublationemque contemnens: the only aspect of tripudic rhythm which orthodox grammar will discuss is that which has been modulated to reproduce the time-beat or *ictus* of quantitative verse, and which therefore is true to the number of syllables in the verse, but often utterly regardless of the quantity of thesis and arsis. The reading of B M, *contemnens* instead of *continens* (A), is thus required by the sense, as well as by the obviously implied contrast with *servans*. This becomes still clearer on comparing the definition of *metrum*, which follows immediately: Metrum est pedum iunctura numero modoque finita. vel sic, metrum est compositio pedum ordine statuto decurrens modum positionis sublationisque conservans; thus, unlike *rhythmus*, *metrum* is always careful of the quantity of thesis and arsis.

Tripudic rhythm therefore is a rhythm of stress, and not a rhythm of quantity. But in the *allegro* and *lento tempo* of tripudic utterance the time-principle comes in and furnishes a convenient middle term for a superficial reïnterpretation of stress rhythm as quantitative rhythm. Our Varronian tradition preserves a fragment which exhibits very glaringly the method of this contamination: Sergius, Keil IV. 533. 11 Longitudo verborum duabus in rebus est, tempore et syllabis; there are two kinds of length in words, stress-length and syllabic length. Tempus ad rhythmicos pertinet, syllabae ad metricos; stress-time is the concern of the *rhythmici*, syllabic time of the *metrici*. Inter rhythmicos et metricos dissensio non nulla est, quod rhythmici in versu longitudine vocis tempora metiuntur et huius mensurae modulum faciunt tempus

brevissimum, in quo cum quae syllaba enuntiata sit, brevem vocari; there is no little disagreement between the *rhythmici* and the *metrici* because the *rhythmici* measure their stress-lengths in a verse not by the real length of the syllables involved, but by the greater or less rapidity with which the syllables are pronounced, and they adopt as the basis of this kind of measurement the shortest possible stress-length, and say when any syllable is so pronounced, that it passes for a short.

Here we have a very clear proof that *tempus* in Latin rhythm has nothing essentially to do with duration, because it is solely dependent upon the mode of utterance, whether any given *tempus* shall "be called" long or short. Therefore the durational implication of *tempus* is arbitrary, as far as *rhythmus* is concerned. The *metrici*, on the other hand, repudiate this arbitrary mode of quantitative determination, and insist that the only proper mode is syllabic and not stress determination, and that the shortest stress-length is understood to be one which is precisely contemporaneous with the articulation of the shortest syllable: *metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur, tempus autem brevissimum intellegi, quod enuntiationem brevissimae syllabae cohaerens adaequaverit.*

Accordingly, the *rhythmici* insist that the *tempus brevissimum*, quick stress, or *allegro tempo* can make even a long syllable short, as for example in Plautus and Terence (for *Terentius rhythmis scribit comoedias vel Plautus*), whereas the *metrici* insist that the length of the syllable is constant and should determine the length of the stress: itaque *rhythmici temporibus syllabas, metrici tempora syllabis finiunt.* By this catchy but sophistical little antithesis, the chasm is bridged between the *tempora* of stress-rhythm and the *tempora* of syllabic rhythm: neque enim refert, tempus in syllaba esse, an in tempore syllabam dicamus, dum modo *discendi causa* concessum est eam moram, qua brevis syllaba dicitur, unum et brevissimum tempus vocare; qua vero longa profertur, duo tempora appellare, ipsa cogit natura, cum loquimur. In other words, the quantitative principle, when applied to a stress rhythm, becomes a theoretic construction *discendi causa*: the rhythm of stress abides as the *conditio sine qua non* or *materia versus*, the *metrum* can function only as a regulative dress: Varro dicit inter rhythmum, qui Latine numerus vocatur, et metrum hoc interesse quod inter materiam et regulam (Diomedes, Keil I. 513. 1).

We have to admit then two kinds of *tempus* in the compromise theory, the natural stress-*tempus* of accentual rhythm and the artificial quantita-

tive *tempus* of meter; the long syllable will enjoy both, the short syllable only the natural *tempus*: Duo enim longa syllaba habet tempora, positionis et naturae; brevis naturae tantummodo (the stress-*tempus* is called natural *tempus*, and the quantitative *tempus* thesis-*tempus*). Thus quantitative theory by taking on the principle of *ictus* or *percussio* becomes also accentual, while accentual rhythm by taking on the *regula metri* becomes also quantitative. The *ictus*-principle is therefore accentual or stress rhythm in disguise, and as such is foreign to quantitative rhythm proper. On the other hand, it appears everywhere as indigenous to Roman rhythmic instinct:

Sergius, Keil IV. 528. 28 Accentus proprie qualitas syllabarum est, hoc est indicium tempora syllabarum, naturam positionemque, significans: the accent indicates both the quantitative and the stress time of syllables.

Mart. Cap. III. 65. 19 Eys.: Et est accentus ut quidam putaverunt anima vocis et seminarium musices, quod omnis modulatio ex fastigiis vocum gravitateque componitur.

And Cicero himself lets the cat out of the bag when he speaks of the *modulatory* nature of accent in general, for stress-modulation was all the Roman knew: Orator XVII. 55 Ipsa enim natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam.

The Latin accent is the rhythmical time-giver (*tempus*) in speech and verse; whence the concepts *temperare*, *temperantia*, *temperamentum*. Hence accents in Latin were also called *moderamenta* (Gellius, N. A. XIII. 6. 1), *modulamenta* (Gellius, N. A. I. 7. 19), *tenores* (Sergius, Keil IV. 482. 6), and hence *modulatio* or *temporum dinumeratio* (stress-arrangement or stress-counting) is everywhere the basis of rhythm. The expanded tripudium is characterized by the *velox modulatio* or quick-count, the unexpanded by the *lenta modulatio* or measured count. This plasticity of stress-count, which we have characterized as rhythmic correction and reduction, is the essence of Latin rhythm and wholly foreign to quantitative rhythm:

. 		
Arma virumque cano		Troiae qui primus ab oris.
A - G A - A - G A - AG		A - G A - A - G A - A - G

Hence Atilius Fortunatianus, Keil VI. 282. 16: Inter metrum et rhythmum hoc interest, quod metrum circa divisionem pedum versatur,

rhythmus circa sonum, quod etiam metrum sine plasmate prolatum proprietatem suam servat, rhythmus autem numquam sine plasmate valebit; hence also Probus, *In Verg. Bucol.* p. 6, 32: Item Aeneida quoniam cum plasmate legi volebat, ait 'Arma virumque cano.'

§ 12. Quantitative Correction and Reduction.—The tripudic principle implies hyperenergetic expiration. The tripudic acute stress has no apparent modern Indoeuropean counterpart. The tripudic grave stress would about correspond to the ordinary Indoeuropean stress-accent. The tripudic acute craves always a long or two short syllables for its normal exploitation. In rapid utterance, where insufficient time is allowed for its full energy, it overflows upon the following syllable, bringing both syllables within a single expiration as two shorts. This is the phenomenon of tripudic quantitative correction and reduction, and is the only quantitative implication of tripudic accent. The initial acute must content itself with what it finds, but the penultimate acute may always choose its requisite quantitative support:

↓ ↓ ↘	↓ ↘ ↘ ↓	↓ ↓ ↘ ↘
iuvate	conficias	incurrere.
A-A-G	A - A - G	A-A-O-G

Hence the explanation of the penultimate law. In *allegro* utterance, *iuvate* will become:

↘ ↘ ↘ ↘	↘ ↘ ↘ ↘
iuvate = iuvate.	
A - G	A - G

Hence the explanation of the iambic law, and hence the impossibility of its operation in the case of the penultimate acute, where the condition is always either ↘ ↘ or ↓ ↘. On the other hand, in the case of vocables naturally subject to rapid utterance, even the long time-beat may overflow, reducing the trochee to a pyrrhic:

↓ ↘	↘ ↘	↘ ↘
nempe	= nempe	= nempe
A-G	A	A
↓ ↘	↘ ↘	↘ ↘
unde	= unde	= unde
A-G	A	A
↓ ↘	↘ ↘	↘ ↘
inde	= inde	= inde
A-G	A	A

Similarly, quippe, ille, iste, illic, istic, etc. But the normal field of operation of the corrective stress is in iambic connections, where the short syllable can never exhaust the energy of the acute expiration:

$$\begin{array}{c} \downarrow \quad \uparrow \quad \quad \quad \cup \quad \uparrow \quad \cup \quad \quad \quad \cup \quad \uparrow \quad \cup \\ \text{modo} = \text{modo} = \text{modo} \\ \text{A-AG} \quad \quad \quad \text{A} \quad \quad \quad \text{A} \end{array}$$

$$\begin{array}{c} \downarrow \quad \uparrow \quad \quad \quad \cup \quad \uparrow \quad \cup \quad \quad \quad \cup \quad \uparrow \quad \cup \\ \text{male} = \text{male} = \text{male} \\ \text{A-AG} \quad \quad \quad \text{A} \quad \quad \quad \text{A} \end{array}$$

$$\begin{array}{c} \downarrow \quad \uparrow \quad \quad \quad \cup \quad \uparrow \quad \cup \quad \quad \quad \cup \quad \uparrow \quad \cup \\ \text{mihi} = \text{mihi} = \text{mihi} \\ \text{A-AG} \quad \quad \quad \text{A} \quad \quad \quad \text{A} \end{array}$$

$$\begin{array}{c} \downarrow \quad \uparrow \quad \quad \quad \cup \quad \uparrow \quad \cup \quad \quad \quad \cup \quad \uparrow \quad \cup \\ \text{ave} = \text{ave} = \text{ave} \\ \text{A-AG} \quad \quad \quad \text{A} \quad \quad \quad \text{A} \end{array}$$

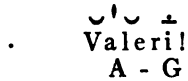
Unique is the phenomenon in the original cretic word *hodie*:

$$\begin{array}{c} \downarrow \quad \cup \quad \uparrow \quad \quad \quad \cup \quad \uparrow \quad \cup \quad \uparrow \quad \quad \quad \cup \quad \uparrow \quad \cup \quad \uparrow \\ \text{hodie} = \text{hodie} = \text{hodie.} \\ \text{A-O-G} \quad \quad \quad \text{A-G} \quad \quad \quad \text{A-G} \end{array}$$

§ 13. The Testimony of Tradition to Tripudic Quantitative Correction and Reduction.—Let us see what Varro tells us about the quantitative implication of the Latin stress (Keil IV. 533. 11). In the first place, the principle of length is involved in *stress* as well as in structure: *longitudo verborum duabus in rebus est, tempore et syllabis*. But the length of this accentual stress is measured not by the structure of the syllable but by the length of the expiratory effort: *longitudine vocis tempora metiuntur, i.e., non longitudine syllabae*. Consequently, the short expiration will make even a long syllable pass for a short one: *modulum faciunt tempus brevissimum, in quo cum quae syllaba enuntiata sit brevem vocari*. This is abundantly illustrated in the genuinely accentual rhythm of Plautus and Terence, in which the standard of measure is stress-length (*longitudo temporis*) and not syllabic length (*longitudo syllabae*): Terentius rhythmis scribit comoedias vel Plautus. Consequently, the essence of the rhythmic and metric problem before Ennius and the reign of the syllabic standard is to determine the sweeping operation of the bisyllabic time-beat: any two syllables that can be naturally brought under a single acute expiration may function as

two shorts either in thesis or in arsis (Law of Tripudic Correption and Reduction).

The characteristic feature of tripudic accent is its durational energy, and hence naïve phonetic instinct designates it as a 'duration' or *tempus*. The acute stress always monopolizes a long or two short syllables, when it can find them available, and hence the phenomena of tripudic correption and reduction in rhythmic, quantitative, qualitative, and structural connections. Which of the acute stresses shall assume a musical pitch is wholly arbitrary, and depends upon the character of the articulatory context. It was an obvious fact to the ear of Nigidius Figulus that the vocative case



Valeri!

A - G

had the higher pitch on the first syllable, whereas the identical genitive case



Valeri

A - G

had the higher pitch on the second. The phonetic impression emphasizes the first sound heard, in one case, and the last sound heard, in the other. But the tripudic *tempora* are the same in both: the intonation (*voculatio*) only shifts the supposed musical tone from the second to the first place; Gellius XIII. 26. P. Nigidii verba sunt ex commentariorum grammaticorum vicesimo quarto, hominis in disciplinis doctrinarum omnium praecellentis: Deinde, inquit, *voculatio* qui poterit servari, si non sciemus in nominibus, ut *Valeri*, utrum interrogandi sint an vocandi? Nam interrogandi secunda syllaba superiore tonost quam prima, deinde novissima deicitur; at in casu vocandi summo tonost prima, deinde gradatim descendunt. Sic quidem Nigidius dici praecipit. That is, the *tempora* or stress-accent are the same in both cases, but the intonation of the vocative is different naturally from that of the genitive. This musical intonation is the accent of Greek speech and is regulated by fixed laws of quantitative structure; not so, however, in Latin with its stress accent, where the *voculatio* has free play between the two accental positions. Consequently, the hellenizing regulation of the *voculatio*, against which Nigidius protests, is pure artificial theory, and not justified by the facts, and this artificiality not infrequently emerges in the definitions; e.g. M. Aurelius Cassiodorus, *De A. Gr.* frg. p. 2322 P.: Accentus

est vitio carens vocis artificiosa pronuntiatio; Priscian, p. 519. 25 K: Accentus namque est certa lex et regula, etc.

Although the word *tempus* developed at an early period a durational meaning, that was not its original one. On the contrary, its Indoeuropean congeners involve everywhere the idea of stressful pressure. The root is *tem*, meaning variously 'stamp, tramp, throb, beat, cut': hence,

τέμενος, templum = 'place cut off.'

τέμνειν = 'cut.'

temno, O.H.G. stampfōn, stamp = 'trample on.'

So tempus = 'stress, throb, time-beat, time'

tempora = 'throbbing-places, temples.' Cf. Greek κρόταφοι.

temperare = 'to give the proper stress to.'

tempto = 'to bring pressure to bear.'

tempestas = 'stressfulness, storm.'

It is thus clear that it is the fundamental and original meaning of 'stress, time-beat, throb,' that persists in our rhythmical term *tempus* in Latin, which only under Greek influence developed its further quantitative application as 'syllabic duration,' and thus gave rise to the fateful ambiguity of its early literary use. That ambiguity could only be removed by introducing a new term, *ictus* or *percussio*, for the Latin rhythmical stress, *tempus* or stress-accent, and thus between *accentus*, *tempus*, and *ictus* the Latin accent was from a terminological point of view dissolved into thin air.

In like manner, *modus*, *modulari*, *modulatio* implied originally, not longitudinal measure or *mensura*, but *degree-measure* or *stress-measure*, *moderatio*, *moderare*, *modestas*.

Consequently, the whole accentual and rhythmical theory of the Latin grammarians, reduces itself to an artificial construction of hel-lenizing imitation. The stress element of *crassitudo* in the Latin accent was reduced theoretically to innocuous desuetude by a sophistical analogy to the Greek aspirate, and nothing was left but the *longitudo* and the *altitudo*, which was the consummation so devoutly wished for by the triumphant *metrici* from Ennius on: Keil IV. 525. 21 *Natura vero prosodiae in eo est, quod aut sursum est aut deorsum: nam in vocis altitudine omnino spectatur, adeo ut, si omnes syllabae pari fastigio vocis enuntientur, prosodia sit nulla. scire autem oportet vocem, sicut omne corpus, tres habere distantias, longitudinem altitudinem crassitudinem. longitudinem tempore ac syllabis metimur: nam et quantum temporis enuntiandis verbis teratur, et quanto numero modoque sylla-*

barum unumquodque sit verbum, plurimum refert. *altitudinem discernit accentus, cum pars verbi aut in grave deprimitur aut sublimatur in acutum. crassitudo aulem in spiritu est, unde etiam Graeci adspirationem appellant: nam omnes voces aut aspirando facimus pinguiore, aut sine aspiratu pronuntiando tenuiores.*

The result of this wedding of *tempus* with *syllabae* was the grafting of an artificial quantitative theory on to Latin *rhythmus*, and of an artificial ictus-theory on to Greek *metrum*; cf. *The Literary Saturnian*: Pt. II, pp. 19 ff. The former has been the stumbling-block of the misguided Latinist, the latter of the misguided Hellenist, ever since. The very fraud of Caesius Bassus in attempting to prove the Greek origin of the Saturnian was based essentially on the sly assumption of a stress-thesis, independent of quantity, in quantitative rhythm: *The Literary Saturnian*, Part II, pp. 19 ff.

§ 14. Qualitative and Structural Correption and Reduction.—The phenomena of rhythmic and quantitative correption and reduction, which we have thus far considered, belong to the measured flow of verse. When we descend to the level of daily speech, the corrective and reductive influence of the bisyllabic accent manifests itself in the entire structure and evolution of Italico-Keltic speech. The expiratory impulse once begun may temper the following vowel to the timbre best suited to its unexpended energy. It may modify the following consonant in the direction of least resistance to stress-expiration. It may crush or develop a following syllable according to the degree of audibility of its elements. And finally, the tripudic instinct itself will determine the crystallization of elements in the word, and of words in the phrase, according to the requirements of the tripudic word-foot and rhythm.

1°. $\begin{array}{ccccccc} & \cdot & & & & & \\ & | & & & & & \\ \text{de} & \text{scando} & = & \text{descando} & = & \text{descendo} & = & \text{descendo} \\ \text{G} & \text{A-G} & & \text{A-A-G} & & \text{A-G} & & \text{A-A-G} \end{array}$

The weak tone *de* crystallizes as A in the tripudic word-foot. Under the *allegro tempo* of the bisyllabic accent the vowel *a* is qualitatively intensified (correpted and reduced) to *e*. Similarly,

$\begin{array}{ccccccc} & & & & & & \\ & & & & & & \\ \text{reddedi} & = & \text{reddidi} & = & \text{reddidi} \\ \text{A-O-G} & & \text{A-G} & & \text{A-O-G} \end{array}$

$\begin{array}{ccccccc} & & & & & & \\ & & & & & & \\ \text{cecaedi} & = & \text{cecedi} & = & \text{cecedi} \\ \text{A-A-G} & & \text{A-G} & & \text{A-A-G} \end{array}$

$\begin{array}{c} \text{concado} = \text{concido} = \text{concido:} \text{ So cecadi} = \text{cecidì.} \\ \text{A-O-G} \quad \text{A-G} \quad \text{A-O-G} \quad \text{A-G} \quad \text{A-G} \end{array}$

When the *allegro tempo* substitutes the bisyllabic stress for the more measured double stress of the *lento tempo* the vowel of the second syllable suffers qualitative correption and reduction, that is, it is qualitatively intensified in the direction of least resistance to the unexpended energy of the bisyllabic accent.

$\begin{array}{c} \text{conle;o} = \text{conlego} = \text{colligo} = \text{colligo} \\ \text{A-O-G} \quad \text{A-G} \quad \text{A-G} \quad \text{A-O-G} \end{array}$
 $\begin{array}{c} \text{exaestimo} = \text{exaestimo} = \text{existimo} = \text{existimo} \\ \text{A-A-O-G} \quad \text{A-O-G} \quad \text{A-O-G} \quad \text{A-A-O-G} \end{array}$
 $\begin{array}{c} \text{conclaudio} = \text{conclaudio} = \text{concludo} = \text{concludo} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$
 $\begin{array}{c} \text{concaedo} = \text{concaedo} = \text{concido} = \text{concido} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$
 $\begin{array}{c} \text{conscando} = \text{conscando} = \text{conscendo} = \text{conscendo} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$
 $\begin{array}{c} \text{confacio} = \text{confacio} = \text{conficio} = \text{conficio.} \\ \text{A-A-G} \quad \text{A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$

On the other hand,

$\begin{array}{c} \text{calēfacio} = \text{calēfacio} = \text{calfacio,} \\ \text{A-A-G} \quad \text{A-A-G} \quad \text{A-A-G} \end{array}$

because the *a* does not become subject to the bisyllabic stress before literature has fixed the orthography. Thus it becomes clear that stress-duration and not syllabic length is the ruling principle of Italic-Keltic phonology, as of Italic-Keltic rhythm and meter.

$\begin{array}{c} \text{pro facto} = \text{profacto} = \text{profacto} = \text{profecto} = \text{profecto.} \\ \text{G A-G} \quad \text{A-A-G} \quad \text{A-G} \quad \text{A-G} \quad \text{A-A-G} \end{array}$

The two words suffer tripudic crystallization, and finally the bisyllabic *tempus* reduces *a* to *e*. The last form represents the measured quantitative restoration. It was to explain such phenomena that the theory of a prehistoric initial accent was introduced into Latin philology, which must henceforth regard it as a very lame philological *deus ex machina*: instead of vowel-weakening, it is vowel-intensification under the tripudic reduplicating acute stress, that confronts us everywhere; it is a phenomenon of stress-exuberance instead of stress-default.

Not only may the second syllable under the bisyllabic acute suffer qualitative reduction, it may even have its vowel crushed out and thus suffer syllabic correption and reduction. The sound of the first syllable drowns the equally powerful but rapid stress of the second, and causes it to be unheard.

2°.	$\overset{\cup}{\underset{\cdot}{v}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{l}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{d}}\overset{\cup}{\underset{\cdot}{e}}$	=	$\overset{\cup}{\underset{\cdot}{v}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{l}}\overset{\cup}{\underset{\cdot}{d}}\overset{\cup}{\underset{\cdot}{e}}$		$\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{s}}$	=	$\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{s}}$
	A - G		A - G		A - G		A - G
	$\overset{\cup}{\underset{\cdot}{o}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{d}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{o}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{d}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{o}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{o}}$		
	A - O - G		A - G		A - G		
	$\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{b}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{g}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{b}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{g}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{g}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{g}}\overset{\cup}{\underset{\cdot}{o}}$
	A - O - G		A - G		A - G		A - G
	$\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{m}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{m}}$	=	$\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{m}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{m}}$				
	A - A - G		A - A - G				
	$\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{i}}$	=	$\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{i}}$				
	A - O - G		A - O - G				

On the other hand, the crushing process may result in doubling the intervening consonant at the expense of the preceding vowel:

3°.	$\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{r}}$	=	$\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{r}}$	=	$\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{r}}$	=	$\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{p}}\overset{\cup}{\underset{\cdot}{i}}\overset{\cup}{\underset{\cdot}{t}}\overset{\cup}{\underset{\cdot}{e}}\overset{\cup}{\underset{\cdot}{r}}$
	A - O - G		A - G		A - G		A - O - G
	$\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{o}}$	=	$\overset{\cup}{\underset{\cdot}{n}}\overset{\cup}{\underset{\cdot}{a}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{r}}\overset{\cup}{\underset{\cdot}{o}}$		
	A - G		A		A - G		
							so $\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{s}}$ = $\overset{\cup}{\underset{\cdot}{s}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{s}}$
							$\overset{\cup}{\underset{\cdot}{b}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{a}}$ = $\overset{\cup}{\underset{\cdot}{b}}\overset{\cup}{\underset{\cdot}{u}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{c}}\overset{\cup}{\underset{\cdot}{a}}$

Or it may crush out a superfluous consonant and so shorten the preceding syllable:

4°. Casmena	= Casmena	= Camena	= Camena
A - A-G	A - G	A - G	A-A-G
obmitto	= obmitto	= omitto	= omitto
A - A-G	A - G	A - G	A-A-G
cannalis	= cannalis	= canalis	= canalis
A - A-G	A - G	A - G	A-A-G
dissertus	= dissertus	= disertus	= disertus.
A - A - G	A - G	A - G	A-A-G

Finally, the tripudic instinct will not only determine the grouping of the thought elements in a complex word, it will determine the order of the elements in the phrase or word-group, in accord with the order of the *tempora* in the tripudic word-foot and verse-foot:

5°. Ad quem modum	= quem ad modum	= quemadmodum.
G A A-AG	A - G A-AG	A-A-O-G
ob quam rem	= quam ob rem	= quamobrem.
G A A	A - G - A	A - A - G
cum quae sint ita	= quae cum ita sint	
G A G A	A - G A - G	
de qua causa	= qua de causa.	
G A A-G	A - G A - G	

On the other hand, the tripudic instinct may assert itself less artistically by elevating or depressing the natural stress of the monosyllable according to the requirement of the tripudic context, without changing the natural order of words. We may readily understand the power of the tripudic habit in all these connections, if we will picture to ourselves the pedagogical process in acquiring the principle. The child begins by learning the fundamental stress-laws in the word-foot, and in so doing becomes habituated to the double and triple stress of the tripudic verse-foot. Thus he learns, for example:

↓ ↑ ↓ ↓ ↓ ↓ ↓ ↓
virum = A-AG Camena = A-A-G filiae = A-O-G.

Accordingly, when he comes to Caesar he will read tripudically with his author:

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Gallia est omnis in tres partes divisa.
A-O-G A-A-G A-A A-G A-A-G

In like manner, he will fall at once into the tripudic rhythm of Cicero:

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Quousque tandem abuteris Catilina patientia nostra.
A-A-G A-G A-A-G A-A-G A-A-O-G A-G

And finally, the tripudic rhythm of verse will present no further difficulty to him, when he compares

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Semunis alternei advocabitis conctos
A-A-G | A-A-G || A-O-A-O-G | A-G

with

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Neve luem ruem Marmar sinas incurrere in pleoris,
A-G A-AG | A-AG A-G || A-AG A-A-O-G | A-A-G

and then with

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Novem Iovis concordēs filiae sorores.
A-AG A-AG | A-A-G || A-O-G | A-A-G

He will then recognize without difficulty the modulation to the quantitative thesis, as Persius describes the classic tripudium in the hands of Caesius Bassus:

Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendis Latinæ!

For example,

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
Hos quos videtis stare hic captivos duos
A - Á A-Á-G | Á - A || Á-A-G | A-ÁG
 H H H H ^sC H

With five coincidences and one alternation of the Italic and Hellenic thesis, that is of accent and what the Roman pragmatist calls ictus.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Arma virumque cano Troiae qui primus ab oris.
 $\acute{A}$ - G A - $\acute{A}$ - G | A - $\acute{A}\acute{G}$ || A - $\overset{S}{G}$ A - $\acute{A}$ - G | A - $\acute{A}$ - G
 H H H C H H

Five coincidences, one alternation of Italic and Hellenic verse-beat.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Maecenas atavis edite regibus
 $\acute{A}$ - A - $\overset{S}{G}$ | A - $\overset{S}{G}$ || $\acute{A}$ - O - $\overset{S}{G}$ | $\acute{A}$ - O - $\overset{S}{G}$
 H C C H H H

One coincidence, two alternations, three coincidences.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Super alta vectus Attis celeri rate maria.
 A - $\acute{A}$ - G $\acute{A}$ - G | $\acute{A}$ - $\overset{S}{G}$ || A - $\overset{S}{G}$ - $\acute{A}$ | A - $\overset{S}{G}$
 $\vdots$ $\vdots$ $\vdots$ $\vdots$ $\vdots$ $\vdots$ $\vdots$
 H H H H C H C

The healthy instinct of the masses was of course proof against such conflict of the two theses in the heart of the verse, and with the rise of the Christian hymns the natural relation of fundamental harmony between accent and ictus was restored:

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Aeterne rerum conditor
 A - $\acute{A}$ - G $\acute{A}$ - G | $\acute{A}$ - O - $\overset{S}{G}$
 $\vdots$ $\vdots$ $\vdots$ $\vdots$
 H H H H
 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Noctem diemque qui regis.
 $\overset{S}{A}$ - G A - $\acute{A}$ - G | $\acute{A}$ - A - $\overset{S}{G}$
 $\vdots$ $\vdots$ $\vdots$ $\vdots$
 C H H H

Thus the history of rhythm is the evolution of the tripudic principle.

III. THE KELTIC SATURNIAN AND CHRISTIAN HYMNOLOGY.

§ 15. Caspar Zeuss and Keltic Rhythm.—Having in the preceding paragraphs summed up the fundamental results of the first six numbers of these studies in philology (Bulletins 1–6), in which we examined all extant fragments of the Latin Saturnian from the dawn of our tradition to the death of Naevius, we come in the present number to examine its twin sister, the Keltic Saturnian in Gaul and Ireland from the fourth to the ninth century after Christ. When Caspar Zeuss attacked the problem of the structure of Keltic verse, he brought to his task the traditional theory of hellenizing rhythm and meter, which European philology had inherited from antiquity: Zeuss-Ebel, *Grammatica Celtica* 934 *Proprius habitus atque ornatus orationis poeticae, quo distincta recedit a similitudine sermonis cotidiani, admodum varians apud varios populos, modo temporum ratione efficitur, modo congruentia sonorum, cum alii nec hoc nec illo modo usi satis habeant parem syllabarum numerum versibus tribuisse ut Indi, aut sententiarum quandam aequabilitatem, parallelismum quem dicunt, construxisse ut Hebraei. A Graecis et Latinis, quorum carmina metro, quod dicunt, continentur vel certa ratione et ordine syllabarum longarum vel brevium, differunt nationes septentrionales Europae, quae pertinent ad familiam indoeuropeam, ut gentes et Germanorum et Celticae, quarum omnium oratio poetica secundum id quod exploratum est tam de Scandinavis, Saxonibus, Anglis, Baiovariis quam de Hibernis et Cambris vetustis, sonorum congruentia constituitur, tum principalium, tum finalium.*

Agreement of sound then, according to Zeuss, is the basis of Keltic rhythm, as quantity is the basis of classic verse. And this sound-agreement may subsist not only between the initial sounds of words, but also between final and even medial letters and syllables: Inter horum autem populorum ipsorum carmina ad sonorum congruentiam aptata intercedit altera quaedam differentia. Alii enim sola principalium sonorum congruentia (quam vocant alliterationem) observata, ut Germani, in sententiis poeticis vel versiculis binas vel ternas voces constituerunt eadem consona inchoatas vel vocalibus (quae omnes inter se concordant). Alii congruentiam sonorum non solum in principio vocum, sed etiam in extremis vocibus sectati sunt atque in mediis ipsis, quem ornatum iam vetusta habent et Hibernorum et Cambrorum carmina. Quamquam minor in mediis vocibus esse potest sonorum congruentia quam in extremis, ubi poetae Hiberni et Cambri binas vel plures voces non eadem tantum con-

sona, sed eadem syllaba terminare solent. Pleniore hac consonantia, eadem vocali eademque consona terminali binarum vel plurium vocum in eodem versu vel in compluribus positarum, iam Cambri veteres utuntur, eademque uti solent Hiberni, etsi vocalium varietatem concedunt, ut concordent inter se *-us*, *-is*, *-es*, vel *-im*, *-am*, *-em* finales, eodem modo, quo concordant principales vocales diversae. Quae congruentia consonarum solarum maiorem vetustatem redolet et habenda est primitiva forma, postea demum ad plenam consonantiam finalem provecta, quam cultam potissimum a gentibus recentioribus Europae dicunt *rtmam*.

Apropos of the word *rtmam*, Zeuss (much expanded by Ebel) takes occasion in a footnote to indicate his doubt as to the derivation from *ῥυθμός*: E gr. *ῥυθμός*, rhythmus, nomen ducunt. Quae vox quamquam longe aliam principio rem significavit, postea tamen in illum usum aberravit, qui per medium aevum vixit, ut rhythmicæ compositioni, quo nomine notabantur versus celticæ structurae, certi syllabarum numeri cum consonantia, opponeretur metrica, qua antiquorum metra imitabantur. Accordingly, throughout the Middle Ages Keltic rhythm was called *rhythmus* to distinguish it from Latin quantitative verse or *metrum*, precisely as the old Latin *numerus* came under hellenizing auspices to be called *rhythmus* to distinguish it from *metrum*. The latinized Kelt has thus inherited from the Roman his hellenized nomenclature, and Keltic *rtm* like Latin *numerus* came to be assigned without appropriateness to the hellenized verse-beat. We have no Keltic grammatical tradition corresponding relatively to our Latin Varronian tradition, else we might expect to find the Keltic pendant *rhythmus qui cellice 'rtm' vocatur* to our Varronian tradition *rhythmus qui latine 'numerus' vocatur*. Instead, however, we have the old word sailing under new colors throughout European speech, as silent evidence of the truth of the prehistoric equation:

Italic *numerus* = Keltic *rtm* = stress-counting, *temporum dinumeratio*, pairing-off of stresses, not syllable-counting, *syllabarum enumeratio*.

Hence we find ourselves quite at home when we come to look into Keltic distinctions between *rhythmica compositio* and *metrica compositio*: Cuius consuetudinis exemplum praebebat diaconi Lul epistola, quarta inter Bonifacianas ed. Serar.: "Obsecro, ut mihi Aldhelmi episcopi aliqua opuscula seu prosarum seu metrorum aut rhythmicorum dirigere digneris ad consolationem peregrinationis meae et ob memoriam ipsius beati antistitis." Here, as throughout our Italic tradition, we have the familiar distinction between *rhythmus* = *modulatio sine ratione* and

metrum = *modulatio cum ratione*. This is clearly illustrated in Ebel's citations (*Gram. Celt.* 935, footnote) from the Irish glossaries (O'Davoren's Glossary, Three Irish Glossaries, London 1862): Quibuscum haec comparanda sunt ex O'Dav. glossario: Metuir. i. comardugh in dana. ut est: amail rongab rithim arradh metuir. i. amail rogab rithim, i fil binnis cen certus, arradh metuir. i. binnis 7 certus, uair bid binnis co certus isin metar 7 binnis cen certus isin rithim (*Metrum*, i.e. the artistic making of verse, as illustrated for example in the phrase: amail rongab rithim arradh metuir, i.e., 'as is rhythmus,' in which there is the right ring without quantity, 'compared with meter,' i.e. the right ring and quantity, because there is the right ring with quantity in *metrum*, and the right ring without quantity in *rhythmus*). In like manner, under *Arrath*: Arrath. i. afarradh. ut est: amail rogabh rithim arrath metuir. i. isamhlaid atait na baird arrath na filed. i. isamlaid atait na baird cintomus acu ifarrad na filed (*Arrath*, i.e. in comparison, as for example: amail rogabh rithim arrath metuir, i.e., so are the *bardi* compared with the *poetae docti*, i.e. so are the *bardi* without quantity in their verse compared to the *poetae docti*).

It is evident that this *right ring without quantity* means, not an artificially imposed verse-beat, but the natural rhythm of the bard's words with no quantitative rule. Where quantity is introduced, we have the *modulatio cum numero* or *metrum*. But the bard may so modulate his tripudic *rhythmus* as to give at the same time the rhythm of the alternating quantitative thesis, without however any regard for the quantity of this rhythmical thesis: this is *rhythmus doctus*, or tripudic rhythm so modulated as to suggest the quantitative thesis. Such modulation will invariably be characterized by more or less of quantity because of the frequent quantitative implication of the tripudic accent. Finally, we find in the by-ways of verse examples of pure tripudic rhythm in which the author affects the learned modulation only sporadically, more especially at the close of the line, and accompanied by assonance or rhyme. This hybrid modulation is well illustrated in St. Augustine's *Psalmus contra partem Donati* (Petschenig, p. 3);

· · · · · | · · · · · || · · · · · | · · · · ·
v. 1: Omnes qui gaudetis de pace modo verum iudicate
 Á - G - Á A - Á-G | A - Á-G || Á-G Á-G | Á-O-Á-G
 H H H H H H H H

Pure biaccentual modulation (tripudic) in the first dimeter, unaccentual (trochaic) in the second. So frequently in Irish connections:

Marcellus, *De Med.* 171,

*Terram teneo herbam lego.
Prosit ad quod te colligo.*

Ibid. 71,

*Nec parit mula
Nec lapis fert lanam
Nec huic morbo caput crescat
Si creverit tabescat.*

Ibid. 154,

*Pastores te invenerunt
Sine manibus collegerunt
Sine foco coxerunt
Sine dentibus comederunt.*

Spartianus, *Hadrian.* 16,

*Ego nolo Caesar esse
Ambulare per Britannos
Saltitare per Germanos
Scythicas pati pruinas.*

*Ego nolo Florus esse
Ambulare per tabernas
Latitare per popinas
Culices pati rotundos.*

Ibid. 25,

*Animula vagula blandula
Hospes comesque corporis
Quae nunc abibis in loca
Pallidula rigida nudula
Nec ut soles dabis iocos.*

Livius Andronicus 5,

Argenteo polubro aureo eclutro.

v. 11: Ibidemque vir summus adprimus Patroclus.

Nævius, *Bellum Punicum* 1,

Novem Iovis concordēs filiae sorores.

- v. 2, 3: *Immolabat auream victimam pulchram.*
 v. 5: *Ferunt pulchros crateras aureas lepidas.*
 v. 7, 2: *Regis fratrem Neptunum regnatorem marum.*
 v. 7^{bis}: *Patrem suum supremum optimum appellat.*
 v. 9, 2: *Bicorporos gigantes magnique Atlantes*
 v. 26: *Vicissatim volvi victoriam . . .*

Epigramma Naevii:

Immortales mortales si foret fas flere
Flerent divae Camenae Naevium poetam.
Itaque postquam est Orchi traditus thesauro
Obliti sunt Romae loquier lingua Latina.

This jingle of alliteration and assonance is often conspicuous in the prayers and formulae of the Iguvinian Tables:

VI A. 2 *Stiplo aseriaia parfa dersua, curnaco dersua, peico mersto, peica mersta, mersta auuei, mersta angla esona*

VI A. 4 *Ef aserio parfa dersua, curnaco dersua, peico mersto, peica mersta, mersta aueif, merstaf anglaf esona mehe, tole Iioueine, esmei stahmei stahmeitei.*

VI B. 57 *Serfe Martie, Prestota Šerfia Šerfer Martier, Tursa Šerfia Šerfer Martier, totam Tarsinatem, trifo Tarsinatem, Tuscom Naharcom Iabuscom nome, totar Tarsinater, trifor Tarsinater, Tuscer Naharcer Iabuscer nomner nerf šihitu anšihitu, iouie hostatu anhostatu tursitu tremitu, hondu holtu, ninctu nepitu, sonitu sauitu, preplotatu preuilitu.*

The phenomena of alliteration, assonance, and rhyme are indigenous to tripudic rhythm because of its plural-stress character, and the latinized Kelt found himself quite at home with the accentual and rhythmic characteristics of his adopted speech. So Zeuss had not reached the heart of the matter with his masterly demonstration of the ornamental kinship between Keltic verse and Christian hymnology, and when he came to the vital question he succumbed like many another to the temptations of the honest-seeming ictus, the *pollex honestus* of Caesius-Bassus-fame: Zeuss-Ebel, *Grammatica Celtica* 937 f. Quaeritur, an syllabae acutae et gravatae in versiculis alternaverint e certa lege. Ut ex hemistichio septenarum syllabarum frequentissimo diversa collocatione accentus enucleari possunt rhythmica schemata duo, alterum quasi trochaicum:

∠ ∪ ∠ ∪ ∠ ∪ ∠,

quasi iambicum alterum:

○ / ○ / ○ / ○ .

At nec in hoc versiculo vel hemistichio nec in aliis plurium aut pauciorum syllabarum eundem semper rhythmum observasse videntur hiberni certe poetae, alternasse potius inter hunc vel illum magis minusve ex arbitrio. Tametsi enim prius schema conspicuum est in carminibus Mediolanensis codicis plerumque, in carmine de passione Christi cornico semper, alterum in Benedictione Hiberniae; tamen alternatio inter utrumque negari vix potest in aliis ut in Fiacci Hymno in S. Patricium primi statim versus prius hemistichium secundum prius schema legi debet, ne acuantur syllabae aliquot formativae:

Genair Patraicc inNemthur.

Alterum autem non potest nisi secundum posterius legi, quia acutis syllabis principalibus, gravatis formativis, prodit in hunc modum:

ised adfet iscelaib.

Nothing could exhibit in a more lurid light the bane of this ictus-metric. Here at the very beginning of the poem stands a verse, which if it were intended to reveal the answer to the query, *an syllabae acutae et gravatae in versiculis alternaverint e certa lege*, could not have been more transparently constructed, since in both hemistichs the last word-group is the preposition 'in' followed by a dissyllable. Consequently in each case we must have:

Á-G Á-G | Á-Á-G

For why should a Greek oxytone accent be posited for Keltic any more than for Latin? On the other hand, if we follow the Latin accent, and remember that *inNemthur* and *iscelaib* are compounds of the preposition and its case, then every verse-foot and every stress is revealed in the very structure of the total line, and not only that, but the repetition itself reveals the true nature of the verse as distich:

Genair Patraicc inNemthur ised adfet iscelaib.
 Á-G Á-G | Á-Á-G || Á-G Á-G | Á-Á-G

That Zeuss attached no very serious importance to his conclusions anent the rhythmical ictus is clear from the sequel: First Edition, p. 915. An germanicus proferendi modus concedetur in hoc hibernico versu frequentiore ceteris et aequali fere germanico solito versui, ita ut sint in quovis membro duae tantum syllabae accentus praedominantis? Et ut possit pronuntiari:

Genair pátraic i némthur || ished adfét iscélaib

Debet addi his, animadverti interdum duas syllabas minoris accentus, e. gr. articulum vel particulam duarum syllabarum, vel etiam nomina vocalis brevis radicalis, positas loco unius syllabae minoris accentus, ut voces *dona*, *acus*, *firu* in his Benedictionis Hiberniae locis:

abréo óir dona déseb.
acus bíth bennách firu múman.

It is interesting to note that what Zeuss has observed here is in reality the substitution of the bisyllabic stress for the unossyllabic:

· · · · · | · · · · · || · · · · · | · · · · ·
A brigít anóeb challech a bréo óir dona déseb
A - A-G A-G | A-G || A - A-G A - A | A-G

· · · · · | · · · · · || · · · · · | · · · · ·
Tricha bládan genchrédem bennach érenn darmése.
A-G A-G | A - A-G || A-G A-G | A - A-G

· · · · · | · · · · · || · · · · · | · · · · ·
Bennach érenn in cechdú bennach ultu es conachtu.
A - G A - G | A - A - G || A - G A - G | A - A - G

· · · · · | · · · · · || · · · · · | · · · · ·
Bennach lagniu in cechtan acus bíth bennach firu muman.
A - G A - G | A - A - G || A - A A - G | A - A - G

On the other hand, Zeuss is explicit in his statement that the Keltic bard is not bound by any principle of mere syllable-counting: *Gram. Celt.*, p. 937 Hemistichia singula certum syllabarum numerum continent, ut septenarum vel octonarum, vel pauciorum vel plurium, nec tamen necesse est idem numerus syllabarum sit in utroque hemistichio nec in singulis versibus eiusdem carminis. Numerum tam syllabarum, quae hemistichiis, quam versuum, qui strophis continentur, ex arbitrio constituit poeta, nisi mavult carmen sine certo versuum numero componere. Quamquam frequentius ceteris stropharum generibus est dis-

tichon vetustiore scriptione vel strophæ quaternorum versuum recentiore, frequentior ceteris syllabarum numeris septenarius in hemistichiis vel versiculis.

The situation is the same in Latin, where our typical dimeter has the form:

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot \\ \text{Enos} & \text{Lasés} & \text{iuvate} & & & & \\ \text{A-AG} & \text{A-AG} & | & \text{A-A-G} & & & \end{array} \quad \begin{array}{l} = 7 \text{ syllables} \\ = 7 \text{ stresses} \end{array}$

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot \\ \text{Virum} & \text{mihi} & \text{Camena} & & & & \\ \text{A-AG} & \text{A-AG} & | & \text{A-A-G} & & & \end{array} \quad \begin{array}{l} = 7 \text{ syllables} \\ = 7 \text{ stresses} \end{array}$

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot \\ \text{Arma} & \text{virumque} & \text{cano} & & & & \\ \text{A-G} & \text{A-A} & - & \text{G} & | & \text{A-AG} & \end{array} \quad \begin{array}{l} = 7 \text{ syllables} \\ = 7 \text{ stresses} \end{array}$

The regulative principle in Italico-Keltic rhythm is stress-counting, not syllable-counting. The former is a fundamental necessity, the latter an incidental ornament, which is found associated also with Indian and Lesbian quantitative rhythm, on the one hand, as well as with Italico-Keltic and Romanic accentual rhythm, on the other. The genuine tripudic tradition was obscured in Latin theory, when *numerus* came to be used for Greek rhythm in Latin, precisely as when at a later time in Keltic theory *rtm* came to mean Greek rhythm in Keltic; cf. Zeuss, *Gram. Celt.*, Vol. II, p. 1133 *Vocis celticae rtm (numerus) facilis certe fuit commixtio cum graeca πυθμός, quae quamvis fuit diversa a voce ἀριθμός, tamen latina voce numerus etiam reddebatur, et facilis deinceps etiam translatio a significatione structurae poeticae ad significationem ornatus eiusdem structurae.* Thus history repeats itself as truly in the words as in the works of man: the evolution of *numerus* from its original meaning of the rhythm of tripudic *stress-count* to its hellenized meaning of the rhythm of the quantitative thesis is precisely repeated in the evolution of *rtm* from the same original meaning to that of an attribute or equivalent of the new Latinized rhythm of ictus.

We have observed how Zeuss ventured an innocent guess or two at Keltic rhythm on the basis of this Latin-born rhythm of ictus, without however for a moment allowing the *pollex honestus* of ictus to violate the sovereignty of the powerful Keltic accent. Hence his conclusion:

$\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \text{Genair} & \text{Patraicc} & \text{inNemthur.} & & & & \end{array}$

Not so however Heinrich Zimmer (*Keltische Studien* II. 162), who constantly violates his accent for the sake of his ictus, and so postulates for all Keltic verse the hideous monotony:

| | | | | |
 Genair patraicc innemthur || ised atfet hiscelaib.

Zimmer's whole accentual theory seems to have been constructed upon the *petitio principii* of his rhythm of ictus. Thus the accentual and rhythmic sins of the fathers are visited upon the children unto the third and fourth generation.

§ 16. The Italico-Keltic Dimeter and Christian Hymnology.—We owe it to Caspar Zeuss to have first divined the intimate relation between the rhythm of the Christian hymns and the native rhythm of the Kelts of Gaul. Let us quote his own confident words in the first edition, rather than Ebel's *conicere licet*: *Gram. Celt.* II. 915 f. Apud Hibernos vetustos et Cambros constructio poeticae orationis, ratione non habita quorundam quae sunt propria his vel illis, in genere est eadem. Facile inde statui poterit, cum morum priscorum semper tenacissimi fuerint celtici populi, etiam apud veteres Druidas et Bardos gallicos carminum constructionem non fuisse diversam. Horum quidem omnino nihil superest; sed non nimium audere mihi videbor, si affirmavero, iam prima religionis christianae aetate in Gallia eam gallicam carminum formam in carmina christiana translatam esse. Ut heroum bellatorum fortiter acta celebrabantur a Bardis Gallorum, vel caerimoniae a Druidis, celebrantur religionis christianae mysteria vel heroum christianorum, quos martyres dicebant, fortitudo hymnis eius formae assonantis.

We are therefore but taking the final step, when we show that not only is modern assonance and rhyme a direct inheritance from the native Italico-Keltic idiom of verse, but modern rhythm itself is the immediate offspring of the wedding of the Greek verse-beat with the Italico-Keltic tripudic dimeter, the result of which was to substitute a thoroughgoing unaccentual modulation of the tripudium in place of the old biaccentual refrain, without changing the fundamental character of tripudic rhythm, which remained as before a rhythm of contrasted stress. Thus the Christian hymns of Gaul represent in their rhythm the Italico-Keltic tripudic dimeter modulated to the rhythm of the Greek thesis. If we resolutely look behind the fraud of the Latin ictus, they will reveal to us the very form and feature of the lost Keltic poetry of Gaul, with its tripudic drumbeat and its rich symphonies of assonance and rhyme. We have

therefore to analyze the first blast of this Gallic music in St. Ambrose and thus to rediscover the lost Keltic Saturnian of Gaul, which we shall find to consist of two tripudic dimeters, each of the general type:

$\begin{array}{ccccccc} \cdot & & \cdot & & \cdot & & \cdot \\ \text{Enos} & \text{Lases} & & \text{iuvate} & & & \\ \text{A-AG} & \text{A-AG} & | & \text{A-A-G} & & & \end{array}$

$\begin{array}{ccccccc} \cdot & & \cdot & & \cdot & & \cdot \\ \text{Génair} & \text{Patraicc} & & \text{inNemthur,} & & & \\ \text{A-G} & \text{A-G} & | & \text{A-A-G} & & & \end{array}$

admitting any possible variety that maintains the two pairs of stress-contrasts intact:

$\begin{array}{ccccccc} \text{A-A-G} & \text{A-G} & | & \text{A-G} & & & \\ \text{A-G} & \text{A-A-G} & | & \text{A-G} & & & \\ & & & \&c., \&c. & & \end{array}$

§ 17. The Gallic Saturnian of St. Ambrose.—We begin with the earliest definitely mentioned Latin Christian hymn, St. Ambrose's *Deus Creator*:

Distich 1:

$\begin{array}{cccccccccccccccc} \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot \\ \text{a. Deus} & \text{creator} & \text{omnium} & || & \text{Polique} & \text{rector} & \text{vestiens} & & & & & & & & & & \\ \text{A-AG} & \text{A-A-G} & | & \text{A-O-G} & || & \text{A-A-G} & \text{A-G} & | & \text{A-O-G} & & & & & & & & \\ \text{H} & \text{H} & \text{H} & \text{H} & || & \text{H} & \text{H} & \text{H} & \text{H} & & & & & & & & \end{array}$

$\begin{array}{cccccccccccccccc} \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot & & \cdot \\ \text{b. Diem} & \text{decoro} & \text{lumine} & || & \text{Noctem} & \text{soporis} & \text{gratia.} & & & & & & & & & & \\ \text{A-AG} & \text{A-A-G} & | & \text{A-O-G} & || & \text{A-G} & \text{A-A-G} & | & \text{A-O-G} & & & & & & & & \\ & & & & & \text{S} & & & & & & & & & & & \\ \text{H} & \text{H} & \text{H} & \text{H} & & \text{C} & \text{H} & \text{H} & \text{H} & & & & & & & & \end{array}$

The iambic dress is merely chosen because it fits more closely to the tripudic framework. The procatalectic expansion in the odd places preserves the iambic ictus, which in the even places is precisely reproduced by acatalexis (A-O-G) in place of the regular tripudic procatalexis (A-A-G) or paracatalexis (A-G). But the tripudic instinct will occasionally override the foreign thesis:

Distich 2:

$\begin{array}{ccccccc} \cdot & & \cdot & & \cdot & & \cdot \\ \text{Artus} & \text{solutos} & \text{ut} & \text{quies:} & \text{In the first and last iambus.} & & \\ \text{S} & & & & & & \\ \text{A-G} & \text{A-A-G} & | & \text{A-A-G} & & & \\ \text{S} & & & & & & \\ \text{C} & \text{H} & \text{H} & \text{H} & & & \end{array}$

Distich 3:

[·] [·] [·] [·] | [·] [·] [·]
 Voti reos ut adiuves : In the first and second iambus.
^s
 A-G A-AG | A-A-O-G
^s
[·] C H H H

Distich 4:

[·] [·] [·] | [·] [·] [·] [·]
 Te diligat castus amor : In the third and fourth iambus.
^s
 A-A-O-G | A-G A-AG
^s
 H H C H

Hymn *Aeterne Rerum*:

[·] [·] [·] | [·] [·] [·] [·] [·] [·]
 3: Hoc omnis errorum chorus : In the third and fourth.
^s
 A-A-G | A-A-G A-AG
^s
 H H C H

It is clear that the stressless tone (O) may readily slip in to substitute a subordinate tripudic stress, and so maintain the requisite number of syllables to fill out the iambic tetrapody. In this way the total number of stresses may vary while the number of syllables remains constant. Hence arose the error of the syllable-counting theory, which mistakes the mere incident or the mere ornament for the reality itself. In reality the number of fundamental stresses never varies in the Italico-Keltic dimeter, whereas the number of syllables is quite indifferent except as an ornamental detail. Every tripudium involves fundamentally two contrasted stresses: therefore every dimeter involves four, and every Saturnian eight fundamental stresses. It is out of this fundamental fixity in the number of stress-contrasts that all ornamental syllable-counting derives its *raison d'être*.

A clear understanding of the principle of stress-contrast is therefore fundamental to all understanding of tripudic theory and practice. Moreover we must make clear to ourselves that either thesis or arsis or both may be doubled or even tripled without impairing the fundamental duality of the tripudic stress. Let us illustrate these primary principles of tripudic doctrine: in the original tripudic foot,

Accordingly, tripudic rhythm is a sort of one-two-three drumbeat, and hence the appropriateness of its ancient characterizations in Latin (*numerus*) and Keltic (*ritm*). But the important point is that the *number* referred to is the number of stresses (*tempora*) and not the number of syllables, and that therefore the syllable-counting tradition in Keltic philology becomes like the quantitative tradition in Latin irrelevant and *gegenstandslos*. Syllable-counting is merely an arbitrary refinement, like assonance and rhyme: the only essential thing in Italico-Keltic and modern rhythm is stress-contrast (*temporum dinumerare intervalla*) and therefore stress-count (*numerus*).

We may safely infer from the form of our earliest Christian hymns:

Epic-lyric Distich.	a.	Deus creator omnium :: Polique rector vestiens
		A-AG A-A-G A-O-G A-A-G A-G A-O-G
	b.	Diem decoro lumine :: Noctem soporis gratia
		A-AG A-A-G A-O-G A-G ^s A-A-G A-O-G

that it represents the continuation of the universal lyric and epic distich of the Keltic race, consisting of a pair of Saturnian verses:

Epic-lyric Distich.	a.	Génair Patraicc inNemthur :: ised adfét hi scélaib
		A-G A - G A - A - G A-G A - G A - A-G
	b.	Maccān se mblíadnae déac :: intan dobreth fo déraib.
		A-G A - A - G A-G A-G A - G A-A-G

The sole difference consists in the fact that in the Christian hymn cited the tripudic word-feet have been readjusted to suggest the monothetic flow of Greek verse, as follows:

Put *inNemthur* in place of *Patraicc* and we have the iambic suggestion:

Deus creator.
A-AG A-A-G

Then make *Patraicc* into an acatalectic foot instead of a paracatalectic by letting in a toneless syllable to fill out the tetrapody and we have:

' . ' ' . | ' .
 Deus creator omnium
 A-AG A-A-G | A-O-G

The result is a tripudic dimeter with the suggested flow of an iambic tetrapody acatalectic.

It is thus clear that the ictus-theory of Latin and Keltic verse is a hollow sham, and that the tripudic theory alone is its law. The only possible guarantee that the poet in any given case had any thought of a hellenizing ictus is thoroughgoing quantitative structure, and even where we find quantity we must never forget the Venerable Bede's caution: Keil VII. 258 Plerumque tamen casu quodam invenies etiam rationem in rhythmo, non artificio moderatione servata, sed sono et ipsa modulatione ducente, quem vulgares poetae necesse est rustice, docti faciant docte. Accordingly, when the ordinary poet writes *rhythmus* he will of necessity do so *rustice*, that is with the simple dithetic modulation, depending upon the artificial *ictus* to maintain the monothetic effect of Greek rhythm; but when the scholarly poet writes *rhythmus* he will naturally do so *docte*, that is with the monothetic modulation so as to suggest the quantitative thesis of Greek verse, and when he does so the quantitative implication of the Latin accent will often involve quantity without any such intention on the part of the poet. Quomodo et ad instar iambici metri pulcherrime factus est hymnus ille praeclarus,

' . ' . | ' .
 Rex aeternae domine,
 A - A A - G | A - G

 ' . ' ' . | ' .
 Rerum creator omnium,
 A - G A - A - G | A - O - G

 ' . ' . | ' .
 Qui eras ante saecula
 A - A - AG A - G | A - O - G

 ' . ' . | ' .
 Semper cum patre filius,
 A - G A - A - G | A - O - G

Rhythmus doctus
 with
 accidental quantities.

et alii Ambrosiani non pauci. *item* ad formam metri trochaici canunt hymnum de die iudicii per alphabetum,

Iste psalmus sic incipit: *Omnes qui gaudetis de pace, modo verum iudicate*, quod eius ypopsalma est.

We have here everywhere a free tripudic rhythm, in which the author affects for the most part the monothetic modulation so as to give it as much of a classic jingle as the vulgar ear would appreciate, but does not hesitate to drop into the bithetic modulation, even within the limits of one and the same line. None but the hellenizing pragmatist and ictomaniac will patiently attempt to carry through his trochaic *ictus doctus*. Consequently the syllable-counting tendency is merely the native Italico-Keltic ornament growing as we have shown out of the stress-counting principle of tripudic rhythm, and in no sense an invariable and rigid requirement, as is apparent from verses 17, 25, 109, 244, on the one hand, and from verses 90, 135, 175, 183, 198, 205, on the other.

Throughout the entire poem the Keltic distich of the form:

Saturnian distich in Gaul.	a.	Deus creator omnium :: Polique rector vestiens
		A-Á-G A-Á-G Á-O-G A-Á-G Á-G Á-O-G
	b.	Diem decoro lumine :: Noctem soporis gratia.
		A-Á-G A-Á-G Á-O-G A-G ^s A-Á-G Á-O-G
Saturnian distich in Ireland.	a.	Génair Patraicc inNemthur :: ised adfét hi scélaib
		A-G A-G A-A-G A-G A-G A-A-G
	b.	Maccán se mblíadnae déa c :: intan dobreth fo déraib.
		A-G A-A-G A-G A-G A-G A-A-G

is everywhere apparent:

Saturnian distich in Africa.	a.	Omnes qui gaudetis de pace :: modo verum iudicate.
		Á-G - Á A-Á-G A-Á-G Á-AG Á-G Á-O-Á-G H H H H H H H H
	b.	Audite fratres quod dico :: et mihi irasci nolite.
		Á-A-G ^s A-G ^s A - Á-G Á-A Á-A-G ^s A-Á-G ^s H C C H H H C H

(No dipody with more than one artificial ictus, as with Livius Andronicus and the rest.)

Consequently all corrections of the text in order to secure a uniform number of syllables in the line and a uniform number of lines in the strophe are methodically erroneous. Thus strophe C with eleven verses requires one more to fill out an incomplete distich: this verse is indicated by the interrupted sense between verses 35 and 36. Strophe Q, on the other hand, with ten verses gives five complete distichs: nothing necessitates the conjecture of a lost couple, since no law requires a rigidly uniform number of such distichs in a strophe; cf. Petschenig, *C. S. E. L.*, Vol. LI, Pars I, Praefatio VII.

Finally, the phenomena of assonance and rhyme-monotony, together with the pronounced syllable-counting tendency, are earmarks of the Gallic inspiration of this unique appeal to the indigenous rhythmic sense of the Italico-Keltic Christian world; cf. Zeuss-Ebel, *Gram. Celt.* 940 f.

§ 18. The Saturnian Distich in Italico-Keltic Poetry.—The question naturally presents itself, whether this Saturnian distich, which we shall find universal throughout the Keltic domain, was also originally common to the Italic stock and therefore characteristic of the prehistoric period of Italico-Keltic unity. The few fragments of our Italic tradition seem to point to the affirmative:

a. Novum vetus vinum bibo A-AG A-AG A-G A-AG b. Novo veteri morbo medeor. A-AG A-G A-G A-G	} Saturnian distich in Latin.
--	--

a. Hiberno pulvere verno luto A-A-G A-O-G A-G A-G b. Grandia farra camille metes. A-O-G A-G A-A-G A-AG
--

a. . . . qui animi compotem esse A-A-G A-O-G A-G
--

b. Nequid fraudis stuprique ferocia pariat.
 A-G A-G | A-A-G || A-A-O-G | A-G

a. Amicum cum vides obliviscere miserias
 A-A-G | A - A-AG || A-O-A-O-G | A-A-G

b. Inimicus si es commentus nec libens aequae.
 A-A-G A-A | A - A-G || A - A-AG | A-G

a. Luam Saturni Salaciam Neptuni
 A-AG | A-A-G || A-A-O-G | A - A-G

b. Horam Quirini Virites Quirini.
 A-G | A-A-G || A-A-G | A-A-G

a. Maiam Volcani Heriem Iunonis
 A-G | A-A-G || A-G | A-A-G

b. Moles Martis Nerienemque Martis.
 A-G | A-G || A-O-A - G | A-G

a. Immortales mortales si foret fas flere,
 A - O - A-G | A-A-G || A-A-AG | A - A-G

b. Flerent divae Camenae Naeuium poetam.
 A-G A-G | A-A-G || A-O-G | A-A-G

a. Itaque postquam est Orchi traditus thesauro,
 A - G A - G | A - A-G || A-O-G | A-A-G

b. Obliti sunt Romae loquier lingua Latina,
 A-A-G | A - A-G || A-G A-G | A-A-G

The evidence for this Italico-Keltic Saturnian distich becomes conclusive when we examine our more complete epigraphic monuments, in which as a rule both thought and rhythm proceed by distichs:

The Faliscan Cooks, Buecheler, *Carm. Epig.* I. 2,

- a. Conlegium quod est aciptum aetatei agendai,
A - A-G A - G | A-A - G || A-A-G | A-A-G
- b. Opiparum ad veitam quolundam festosque dies.
A-O-G A - A-G | A-A-G || A-A-G | A-AG
- a. Quei soueis argutieis opidque Volcani
A - A-AG | A - A-O-G || A-A - G | A-A-G
- b. Condecorant saipisume com vivia loidosque.
A - A-G | A-A-O-G || A - A-O-G | A-A - G
- a. Ququei huc dederunt imperatoribus summis
A - G - A | A-A-G || A-O-O-A-O-G | A - G
- b. Utei seséd lubentes bene iovent optantes.
A-AG A-G | A-A-G || A - A-AG | A-A-G

The Mummian Inscription, Buecheler I. 3,

- a. Ductu auspicio imperio que eius Achaia capta,
A-G A - A-G | A - O-O-A - G || A-G A - A-G | A-G
- b. Corinto deleta Romam redieit triumphans.
A-A-G | A-A-G || A-G A-G | A-A - G
- a. Ob hasce res bene gestas quod in bello voverat,
A - A-G A - A | A-G || A - A A-G | A-O-G
- b. Hanc aedem et signu Herculis Victoris
A - A-G | A-A-G || A-O-G | A-A-G
- c. Imperator dedicat.
A-O-A-G | A-O-G

Inscription of the Vertuleii, Buecheler I. 4 (p. 4),

- a. Quod re sua difeidens asper affeicta
A - A A-AG | A-A-G || A-G | A-A-G

The Second Scipionic Inscription, Buecheler I. 7 (p. 6),

- a. Cornelius Lucius Scipio Barbatus
A - A-O-G| A-O-G|| A-O-G| A - A-G
- b. Gnaivod patre prognatus, fortis vir sapiensque,
A - G A-AG| A-A-G|| A-G-A| A-A - G
- a. Quoius forma virtutei parisuma fuit,
A-G A - G| A - A-G|| A-A-O-G| A-AG
- b. Consol censor aidilis quei fuit apud vos.
A - G A - G| A - A-G|| A - A-AG|A-AG - A
- a. Taurasia Cisauna Samnio cepit,
A-A-O-G| A-A-G|| A-O-G| A-G
- b. Subigit omne Loucanam opsidisque abdoucit.
A - G A - G| A-A-G ||A-O-A - G|A - A-G

The Third Scipionic Inscription, Buecheler I. 8 (p. 7),

- a. Qui apice insigne Dialis flaminis gesistei,
A - A-G A-A-G| A-A-G|| A-O-G| A-A-G
- b. Mors perfecit tua ut essent omnia brevia,
A - A A-G| A - A-G ||A-O-G| A-G
- c. Honos fama virtusque, gloria atque ingenium.
A-AG A - G| A-A-G|| A-O-G A - G|A-A-G
- a. Quibus sei in longa licuisset tibe utier vita,
A - A - A - A - G| A-A-G || A-A-O-G| A-G
- b. Facile facteis superases gloriam maiorum.
A-G A - G| A - A-G|| A-O-G| A-A-G
- a. Qua re lubens te in gremiu, Scipio, recipit
A-A A-AG| A - A-G|| A-O-G| A-G

- b. Terra, Publi, prognatum Publio, Corneli.
A-G A-G | A-A-G || A-O-G | A-A-G

The Fourth Scipionic Inscription, Buecheler I. 9 (p. 7),

- a. Magna sapientia multasque virtutes
A-G | A-A-O-G || A-A-G | A-A-G

- b. Aetate quom parva posidet hoc saxsum.
A-A-G | A - A-G || A-O-G | A - A-G

- a. Quoiei vita defecit, non honos, honore,
A-G A-G | A-A-G || A - A-AG | A-A-G

- b. Is hic situs, quei nunquam victus est virtutei,
A-A A-AG | A - A - G || A-G-A | A-A-G

- a. Annos gnatus viginti is diveis mandatus,
A-G A-G | A-A-G || A - A-G | A-A-G

- b. Ne quairatis honore quei minus sit mandatus.
A - A-A-G | A-A-G || A - A - A | A-A-G

The Epitaph of Marcus Caecilius, Buecheler I. 11 (p. 8),

- a. Hoc est factum monumentum Maarco Caicilio.
A-A A-G | A - A-G || A-G | A-A-G

- b. Hospes gratum est quom apud meas restitistei sedes:
A-G A - G | A - A-AG || A-O-A-G | A-G

- c. Bene rem geras et valeas, dormias sine cura.
A - A A-AG | A - A-G || A-O-G | A - A-G

The Protymus Epitaph, Buecheler I. 12 (p. 8),

- a. Heic est situs Queinctius Gaius Protymus
A-A A-AG | A-O-G || A-G | A-G

- b. Ameiceis summa qum laude probatus.
 A - A-G | A - G || A - A-G | A-A-G
- a. Quoius ingenium declarat pietatis alumnus
 A-G A - A-G | A-A-G || A-A-G | A-A-G
- b. Gaius Queinctius Valgus patronus.
 A-G | A-O-G || A-G | A-A-G

The Epitaph of Eurysaces, Buecheler I. 13 (p. 9),

- a. Est hoc monimentum Marcei Vergilei
 A - A | A - A-G || A-G | A-A-G
- b. Eurysacis pistoris redemptoris:apparet.
 A-A-G | A-A-G || A - A-G | A-A-G

It is thus clear that the double Saturnian is the indigenous epico-lyric type of the pre-classic period as well as of the Christian period, and that it was occasionally varied by the triple Saturnian. The continuity of the tradition is sufficiently guaranteed by the fragments of popular poetry from the intervening centuries:

Suetonius de Iulio 49,

- a. Gallias Caesar subegit, Nicomedes Caesarem:
 Á-O-G A - G^s | A-Á-G || Á-O-Á-G | Á-O-G
- b. Ecce Caesar nunc triumphat qui subegit Gallias,
 Á-G Á-G | Á - A Á - G || Á-A Á-G | Á-O-G
- c. Nicomedes non triumphat qui subegit Caesarem.
 Á-O-Á-G | Á - A Á - G || Á-A Á-G | Á-O-G

Ibid. 51,

- a. Urbani servate uxores, moechum calvum adducimus:
 Á - A-G A-Á^s | A-Á-G || Á-G Á - A | Á-O-G

- b. Aurum in Gallia effutuisti, hic sumpsisti mutuum.
 Á - A Á-O-G|Á-O-O-Á-G|| Á - A Á-G| Á-O-^ÁG

Ibid. 80,

- a. Gallos Caesar in triumphum ducit, idem in curiam:
 Á-G Á-G|Á - AÁ - G|| Á-G Á - A| Á-O-^ÁG
- b. Galli bracas deposuerunt, latum clavum sumpserunt.
 Á-G Á-G| Á-O-O-Á-G|| Á-G Á-G| Á - A-^SG

Item,

- a. Brutus quia reges eiecit consul primus factus est:
 Á-G Á-A-^SG|A-Á-G|| Á-G Á-G| Á-G-Á
- b. Hic quia consules eiecit rex postremo factus est.
 Á - A Á-O-^ÁG|A-Á-G|| Á - A Á-G| Á-G-Á

Aulus Gellius XV. 4,

- a. Concurrere omnes augures haruspices
 A-Á-O|Á - G|| Á-O-^ÁG| A-Á-O-^ÁG
- b. Portentum inusitatum conflatum est recens.
 A-Á |A-ÁO-O-Á-G|| Á - A |Á - A-ÁG
- c. Nam mulos qui fricabat consul factus est.
 A - Á-G| Á - AÁ-G|| Á - G| Á-G-Á

Marcellus de Med. 71,

- a. Nec parit mula nec lapis fert lanam:
 A - A-AG| A-G|| A - A-AG| A - A-G

- b. Nec hūc morbo caput crescat: si creverit tabescat.
 A - A A - G | A - AG A - G || A - A - O - G | A - A - G

Ibid. 154,

- a. Pastores te invenerunt, sine manibus collegerunt,
 A - A - G | A - O - A - G || A - A - G | A - O - A - G
- b. Sine foco coxerunt, sine dentibus comederunt.
 A - A - AG | A - A - G || A - A - O - G | A - A - G

Ibid. 171.

- a. Terram teneo, herbam lego
 A - G A - G | A - G A - AG
- b. Prosit ad quod te colligo.
 A - G A - G | A - A - O - G

Vopiscus, *Vita Aurelian.* 6,

- a. Mille mille mille mille mille decollavimus,
 Á - G Á - G | Á - G Á - G || Á - G | Á - O - Á - O - G
- b. Unus homo mille mille mille decollavimus.
 Á - G Á - G | Á - G Á - G || Á - G | Á - O - Á - O - G
- a. Mille mille mille mille bibat qui mille occidit,
 Á - G Á - G | Á - G Á - G || Á - G Á - A | Á - A - G^s
- b. Tantum vini nemo habet quantum fudit sanguinis.
 Á - G Á - G | Á - G Á - AG || Á - G Á - G | Á - O - G

Ibid. 7,

- a. Mille Francos mille semel Sarmatos occidimus,
 Á - G Á - G | Á - G Á - AG || Á - O - G | A - Á - O - G

- b. Mille mille mille mille mille Persas quaerimus.
 Á-G Á-G| Á-G Á-G|| Á-G Á-G| Á-O-Á-G

Spartianus, *Vita Hadrian.* 16,

- a. Ego nolo Caesar esse, ambulare per Britannos,
 Á-AG Á-G| Á-G Á-G|| Á-O-Á-G| Á - A Á-G
- b. Saltitare per Germanos, Scythicas pati pruinas.
 Á-O-Á-G| Á - A Á-G || Á - G A-AG| A-Á-G
- a. Ego nolo Florus esse, ambulare per tabernas,
 Á-AG Á-G| Á-G Á-G|| Á-O-Á-G| Á - A Á-G
- b. Latitare per popinas, culices pati rotundos.
 Á - Á-G| Á - A Á-G || Á-G A-AG| A-Á - G

Returning now to our Keltic field, we have seen that our Saturnian distich is the stock-in-trade of Christian hymnology in Gaul. But it is in isolated Ireland and the poetic influences flowing from the Irish convents in the early Middle Ages, that the stream of our Saturnian tradition flows broadest and fullest. The peculiar richness of this material lies in the fact that the Old-Irish monks clothed their Saturnian rhythm in both their native Keltic idiom and also the more recently acquired Latin. Thus their Old-Irish verses become a key to their Latin verses, and *vice versa*. It only remains for us to show in conclusion, that the poetic norm which confronts us everywhere throughout these monuments is the Italico-Keltic Saturnian distich, whether in Old-Irish or in Latinized garb.

A. *The Italico-Keltic Saturnian Distich in Old-Irish.*

1. Verses in the St. Gall Priscian (Stokes-Strachan, *Thesaurus Palaeohibernicus*, Vol. II. p. 290).

Here we have three little batches of verse, the first consisting of a single distich, the second of two such couplets, and the third again of one. It may be well for the sake of clear understanding to give them in full.

Thereafter we may content ourselves with a single typical illustration of the distich in each case.

I

- a. Is acher ingáith innocht. fufuasna fairggâe findfolt
 A-A-G A - G | A - G || A-A-G A - G. | A - G
- b. Ní ágor réimm mora minn. dondláechraid lainn ua lothlind.
 A-A-G A - A-G | A || A - A - G A | A-A-G

The monosyllabic tripudium abounds in our Old-Irish tradition. Its absence in our early Italic tradition is only accidental, as we have seen, and due to its more fragmentary condition.

II

- a. Domfarcai fidbaidâe fál. fomchain lóid luin lúad nad cél:
 A - A-G A - A-G | A || A - G A - A | A - A - A
- b. Huas mo lebrán indlínech. fomchain tríre ch innanén.
 A - A A-G | A-A-G || A - G A-G | A-A-G
- a. Fomchain cói menn medair mass. himbrot glass de
 A - G A - A | A-G - A || A - G A - A |
 dindgnaib doss.
 A - G - A
- b. Debrath nomchoimmdiu cóima. cáinscrfbaimm foróida ross.
 A-G A - A - G | A-G || A - A-G A-A-G | A

III

- a. Gaib do chuil isin charcair. ní róis chluim na colcaid
 A - A A-A-G | A-G || A-A A - A | A-G
- b. Truag insin amail bachal. rotgiuil indsrathar dodcaid.
 A - A-G A-G | A - G || A - G A - A-G | A-G

2. Poems in the Milan Codex (*Thesau. Palaeo.* II. 291 f.)

Two lyrics, each composed in Saturnian couplets, which are nine in number in the first poem and eight in the second. For example, I. 6:

- a. Ba lán ortain indalimm.armaccan brigach barrfind
A-A A-G |A-A-G ||A-A-G A-G | A-G
- b. Ba mían ningen ocus ban.ba mór meld a acaldam.
A - A A-G |A-G - A ||A - A A - A|A-A - G

3. Poems in the Codex S. Pauli (*Thes. Pal.* II. 293 ff.).

The first piece, cited as I. in the Thesaurus, seems to be nothing but prose. Of the remaining four, the first has eight couplets, the second three, the third two, and the last eight. For example,

II. 2,

- a. Caraimse fos ferr cach clú.oc mu lebran leir ingnu
A-A-G A | A - A - A||A - A A-G | A-A - G
- b. Ní foirmtech frimm Pangur Bán.caraid cesin a maccdán.
A-A - G A | A-G - A ||A-G A-G |A - A - G

III. 3,

- a. Tech inna fera flechod.maigen na áigder rindi
A - A - G A-G| A-G || A-G A-A-G | A-G
- b. Soilsidir bid hi lugburt.ose cen udnucht nimbi.
A-A-G A-A| A-G ||A-G A-A - G | A-G

IV. 2,

- a. Is ór nglan is nem im grein.is lestar narggit cu fín
A-A - A A-A |A - A ||A-A-G A - G | A-A
- b. Is son is alaind is noeb.cach oen dugní toil ind rí.
A - A A-A-G |A - A ||A - A A-G| A-A - A

V. 8,

- a. Oc cormaim gaibtir dúana.drengaitir dreppa dáena
A - A - G A-G| A-G|| A - A - G A - G | A-G
- b. Arbeitet bairtni bindi.tri laith linni ainm nAeda.
A - A - G A-G| A-G|| A-A A - G|A - A - G

4. Quatrains in the Codex Boernerianus (*Thes. Pal.* II. 296).

Two quatrains composed in a freer tripudic system, analogously to the Carmen Arvale in Latin and to Patrick's Hymn in Old-Irish:

a. Téicht doróim
A - A - G

Mór saido becc torbai;
A - A - G | A - A - G

b. Inrí chondaigi hífoss
A - A A - A - G | A - G

Manimbera latt nífogbái.
A - A - G A | A - A - G

a. Mór báis mor baile
A - A | A - A - G

Mór coll ceille mor mire,
A - A A - G | A - A - G

b. Olais airchenn teicht do écaib
A - G A - G | A - A - G

Beith fo étoil maic maire.
A - A A - G | A - A - G

5. Verse in the Life of S. Declan.

A single couplet with unusual expansions of the tripudic measures:

a. Ailbe umal Patric Muman mó cach rád:
A - G A - G | A - G A - G | A - A - A

b. Declan Patric na nDéise, in Déisi oc Declan cobráth.
A - G A - G | A - A - G || A - A - G A - A - G | A - G

The first verse exhibits the very unusual form of a tripudic trimeter.

6. The Irish Hymns in the Liber Hymnorum (*Thes.* II, 298 ff.).

I. Colman's Hymn

Twenty-seven couplets of the common epic type:

vv. 1-2,

a. Sén Dé donfē fordontē. Macc Maire ronfeladar:
 A - A A - G | A - A - G || A - A - G | A - A - G

b. For a fóessam dún innocht. cia tiasam cáin temadar.
 A - A A - G | A - A - G || A - A - G | A - A - G

The poet passes freely from the Keltic to the Italic tripudium, often within the limits of the same verse:

vv. 21-22,

a. Regem regum rogamus. in nostris sermonibus,
 A - G A - G | A - A - G || A - A - G | A - A - O - G

b. Anacht Nōe a luchtlach. diluvi temporibus.
 A - G A - G | A - A - G || A - A - G | A - A - G

vv. 23-24.

a. Melchisedech rex Salem. incerto de semine,
 A - A - G | A - A - G || A - A - G | A - A - O - G

b. Ronsōerat a airnigthe. ab omni formidine.
 A - A - G | A - A - G || A - A - G | A - A - O - G

vv. 25-26,

a. Soter sōeras Lōth di thein. qui per saecula habetur,
 A - G A - G | A - A - A || A - A A - G | A - A - G

b. Ut nos omnes precamur. liberare dignetur.
 A - A A - G | A - A - G || A - O - A - G | A - A - G

vv. 27-28,

a. Abram de ur na Caldae. snáidsiunn ruri rosnádai:
 A - G A - A | A - A - G || A - G A - G | A - A - G

- b. Sóersunn sóeras in popul.limpa fontijs i nGábai.
A-G A-G | A - A-G || A-G A-G | A - A-G

vv. 29-30,

- a. Ruri anacht tri maccu.a surnn tened co rródai
A-G A-G | A - A-G || A - A A-G | A - A-G
- b. Ronnain amal ro anacht.David de manu Gólai
A-G A-G | A-A-G || A-G A - A-G | A-G

vv. 31-32,

- a. Flaithem nime lócharnaig.ardonroigse diar trógi
A - G A-G | A - A-G || A-O-A-G | A - A-G
- b. Nád léic su um prophetam.ulli leonum ori.
A - A- A-G | A - A-G || A-G A-A-G | A-G

Livius Andronicus and Naevius would have felt quite at home a thousand years later in old Ireland.

II. Fiacc's Hymn (*Thes. Pal.* II. 307 ff.).

Thirty-four couplets of the form:

vv. 1-2,

- a. Génair Patraicc i nNemthur.iss ed adfét hi scēlaib:
A-G A-G | A - A - G || A-A A-G | A - A-G
- b. Maccān sē mblíadnae déac.intan dobreth fo déraih.
A-G A - A - G | A-G || A-G A-G | A - A-G

III. Nínfe's Prayer (*Thes. Pal.* II. 322).

Four couplets of the freer tripudic type:

vv. 1-2,

- a. Admuinemmar nōeb Patraicc prímapstal Hérenn:
A - O - A - G | A - A - G || A-A-G | A-G
- b. Airdirc a ainm nadamrae, breō batses genti.
A-G A-A | A-A-G || A - A - G | A-G

IV. Ultan's Hymn (*Thes. Pal.* II. 325 ff.).

Seven couplets, the last in Latin, of the form:

vv. 1-2,

a. Brigit bé bithmaith. breo órde óiblech,
A-G | A - A - G || A - A - G | A - G

b. Donfé don bithflaith. in grén tind tóidlech.
A-G | A - A - G || A - A | A - A - G

V. Broccán's Hymn (*Thes. Pal.* II. 327 ff.).

Fifty-three Keltic couplets followed by a shorter one in Latin. The type is that of the universal Italico-Keltic distich of Livius Andronicus, Naevius, and Fiacca's Hymn:

vv. 1-2,

a. Ní car Brigit búadach bith. sfasair suide eoin i nailt:
A - A A - G | A - G - A || A - G A - G | A - A - A

b. Contuil cotlud cimmeda. ind nōeb ar ecnairc a mmaicc.
A - G A - G | A - A - G || A - A A - A - G | A - A

VI. Sanctán's Hymn (*Thes. Pal.* II. 350 ff.).

Thirteen couplets of the usual epic type:

vv. 1-2,

a. Ateoch ríg namra naingel. uair ised ainm as tressom:
A - G A - A - G | A - G || A - A - G A - A | A - G

b. Dīa dom frim lorg Dīa tūathum. Dīa dom thúus Dīa dessom.
A - A A - A | A - A - G || A - A A - G | A - A - G

7. Patrick's Hymn (*Thes. Pal.* II. 354 ff.).

Here again we have the freer type of tripudic technique, in which however the composition in couplets is everywhere apparent. Our monument appears to be a kind of magico-religious cryptograph or charm, in the shape of the rude leather collar or *lorica*, Old-Irish *luirech*, which consisted of a series of straps (*lora*) of sole-leather fastened together (Varro *de L.L.* V. 116: *Lorica quod e loris de corio crudo pectoralia faciebant*), and which held its own against metal armor for an exceedingly long time; cf. Schrader-Jevons, *Prehistoric Antiquities of the Aryans*.

1

2

3

4

5

Peoples, pp. 230 f.). Thus the *Lorica Christi* of St. Patrick appears as the Keltic counterpart to the *Verber Martis* of the Arval Brotherhood on Italic soil. The successive lines of St. Patrick's hymn work out the shape of the corslet of faith, just as those of the *Carmen Arvale* reproduce the form of the spearpoint of war.

THE ARVAL HYMN OR THE SPEAR OF MARS.

Enos Lases iuvate
 Enos Lases iuvate
 Enos Lases iuvate
 Neve luem ruem Marmar sinas incurrere in pleoris
 Neve luem ruem Marmar sinas incurrere in pleoris
 Neve luem ruem Marmar sinas incurrere in pleoris
 Satur fure fere Mars limen sali sta verber
 Satur fure fere Mars limen sali sta verber
 Satur fure fere Mars limen sali sta verber
 Semunis alternei advocabitis conctos
 Semunis alternei advocabitis conctos
 Semunis alternei advocabitis conctos
 Enos Marmar iuvato
 Enos Marmar iuvato
 Enos Marmar iuvato
 Triumpe Triumpe
 Triumpe Triumpe
 Triumpe.

8. Mael Ísu's Hymn (*Thes. Pal.*, II. 359).

Three couplets of pure epic type and thoroughgoing tripudic modulation:

- a. In spirut nóeb immun.innun ocus ocunn
A - A-G | A - A - G || A-G A-G | A-G
- b. In spirut nóeb chucunn.tæt, a Christ, co hopunn!
A - A-G | A - A-G || A - A - A | A-A-G
- a. In spirut nóeb d'aîtreb.ar cuirp is ar nanma,
A - A-G | A - A-G || A - A A-A | A - G
- b. Diar snádud co solma.ar gábud ar galra.
A - A-G | A-A-G || A - A-G | A - A-G
- a. Ar demnaib, ar pheccdaib.ar iffern co nilulcc
A - A - G | A - A - G || A-A-G | A - A-G
- b. A Ísu ronnóeba.ronsóera do spirut.
A-A-G | A-A-G || A-A-G | A - A-G

9. The Martyrology of Oengus (Stokes: Henry Bradshaw Society XXIX).

The martyrology of Gorman (Stokes: 1895) and the martyrology of Oengus are both composed in distichs of the *rinnard* type above. The former uses also the tristich. The latter (about 800 A.D.) consists of 591 distichs of the form:

The Prologue 1 (p. 17),

- a. Sén a Chríst mo labrai.a choimmdiu secht nime!
A-A - A | A-A-G || A - A - G | A - A-G
- b. Dom-berthar búaid lére.a rí gréne gile!
A - A - G | A - A-G || A-A A-G | A-G

Oengus intersperses the Latin tripudium occasionally: p. 62, 21,

- a. Togairm Fintain choraig.*post contemptum mundi*,
A-G A - G | A-G || A - A A - G | A-G

- b. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot \\ \text{Hi féil cain col-laindi. Viruli, Iucundi.} \\ \text{A - A} & \text{A - A} & | & \text{A - G} & || & \text{A - A - G} & | & \text{A - A - G} \end{array}$

The Epilogue 501 (p. 286),

- a. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \text{Rom-sóerae, á Íssu. á rí sochlai sóbis,} \\ \text{A - A - G} & | & \text{A - A - G} & || & \text{A - A} & \text{A - G} & | & \text{A - G} \end{array}$
- b. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Amal sóersai Moiséen. de manu Farónis.} \\ \text{A - G} & \text{A - G} & | & \text{A - G} & || & \text{A - A - AG} & | & \text{A - A - G} \end{array}$

Ibid. 505,

- a. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Rom-sóerae, á Íssu. mórferta dorignis,} \\ \text{A - A - G} & | & \text{A - A - G} & || & \text{A - A - G} & | & \text{A - A - G} \end{array}$
- b. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Amail sóersai maccu. de camtno ignis.} \\ \text{A - G} & \text{A - G} & | & \text{A - G} & || & \text{A - A} & \text{A - G} & | & \text{A - G} \end{array}$

B. The Old-Irish Distich in Latin Dress

When these Old-Irish monks began to express themselves in Latin, all they did was to reproduce their own tripudic rhythm and depend upon the artificial classic ictus and their native stress-count to simulate the rhythm of the Greek thesis. Their naïve practice was thus the logical outcome and *reductio ad absurdum* of classic artificiality; classic quantity furnished a *quasi*-justification for a thesis-stress: without the quantitative thesis the ictus-fiction is deprived even of its artificial *raison d'être*. The models of the Irish monks were the trochaic and iambic hymns of St. Hilary and St. Ambrose. Hence we must always keep in mind such prototypes as:

- a. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Hymnum dicat turba fratrum. hymnum cantus personet.} \\ \acute{\text{A}} - \text{G} & \acute{\text{A}} - \text{G} & | & \acute{\text{A}} - \text{G} & \acute{\text{A}} - \text{G} & || & \acute{\text{A}} - \text{G} & \acute{\text{A}} - \text{G} & | & \acute{\text{A}} - \text{O} - \acute{\text{G}} \end{array}$
- b. $\begin{array}{ccccccc} \cdot & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\ \text{Christo regi concinnantes. laudem demus debitam,} \\ \acute{\text{A}} - \text{G} & \acute{\text{A}} - \text{G} & | & \acute{\text{A}} - \text{O} - \acute{\text{A}} - \text{G} & || & \acute{\text{A}} - \text{G} & \acute{\text{A}} - \text{G} & | & \acute{\text{A}} - \text{O} - \acute{\text{G}} \end{array}$

and:

- a. Deus creator omnium. polique rector vestiens
 A-Á-G A-Á-G | Á-O-G || A-Á-G Á-G | Á-O-G
- b. Die m decoro lumine. noctem soporis gratia.
 A-Á-G A-Á-G | Á-O-G || A-G^s A-Á-G | Á-O-G

The Old-Irish imitations differ from these originals in two respects: first, they lack the thoroughgoing harmony of tripudic and Hellenic thesis, and secondly, they are non-quantitative. Lack of quantity excludes them from *metrum*, and relegates them to *rhythmus*; lack of modulation excludes them from *rhythmus doctus* and relegates them to *rhythmus rusticus*; cf. Bede, ap. Keil VII. 258 f. Accordingly, we may define their curious technique as tripudic rhythm, with exact syllable-counting in place of quantity, and with the Latin artificial ictus in place of natural modulation to the Greek thesis. We may represent the artificial ictus by s (= artificial stress), as before.

For the rest, composition in couplets is the universal norm.

1. Hymnus Sancti Secundini (Blume, *Die Hymnen des Thesaurus Hymnologicus*, II. 340).

Blume (II. 345) is mistaken in thinking this the oldest of our known so-called rhythmic hymns. The phrase "rhythmic" means of course "without intentional quantity." Now we have already learned from the Venerable Bede that there are two kinds of non-quantitative *rhythmus*,—the *rhythmus doctus*, in which a more perfect modulation does away with the necessity of an artificial ictus, and the *rhythmus rusticus*, in which mere syllable-counting and the artificial ictus prevail. It is clear therefore that Commodian's hexameter and St. Augustine's *Abecedarius* are both rhythmic predecessors of Sechnall's Hymn: all three represent the *rhythmus rusticus* (syllable-counting and artificial stress):

Commodian,

Á-A-O-G | A-G^s || A-Á-G A-Á-G | A-Á-G
 Praefatio nostra viam erranti demonstrat.

St. Augustine,

Á-G-Á A-Á-G | A-Á-G || Á-AG Á-G | Á-O-Á-G
 Omnes qui gaudetis de pace modo verum iudicate.

Secundinus,

^s Á-A-G A - ^s G A-Á-G Á-AG Á-G Á-G
 Audite, omnes amantes Deum, sancta merita.

Our hymn, which was probably composed in the fifth century A.D. in Ireland, consists of 23 strophes, each strophe being put together out of two Saturnian distichs of the form (Blume II. 340. 1):

a. Audite omnes amantes. Deum sancta merita

b. Viri in Christo beati. Patricii episcopi.

2. Hymnus Apostolorum (Blume II. 271. 1).

Forty-two couplets in the form of the iambic senarius:

a. Precamur patrem regem omnipotentem

A-Á-G | Á-AG || Á-G | Á-O-O-A-G

b. Et Iesum Christum. sanctum quoque spiritum.
A - Á-G | Á-G || Á - G Á-G | Á-O-G

3. Hymnus ad Communionem (Blume II. 298. 1).

Eleven couplets in the form of the iambic senarius:

a. Sancti venite. Christi corpus sumite

A - G^s | A - Á - G || Á - G Á - G | Á - O - G

b. Sanctum bibentes. quo redempti sanguinem.

A - G^s | A - Á - G || Á - Á Á - G | Á - O - G

4. Hymnus Sancti Cuminei Longi (Blume II. 308.1).

Twenty-two couplets in the form of the senarius:

a. Celebra, Iuda, festa Christi gaudia,
 $\overset{s}{A} - G \mid \acute{A} - G \parallel \acute{A} - G \quad \acute{A} - G \mid \acute{A} - O - \acute{G}$

b. Apostolorum exsultans memoria.
 $A - \acute{A}O - O \mid \acute{A} - G \parallel \acute{A} - A - \overset{s}{G} \mid A - \acute{A} - \acute{G}$

5. In Sanctae Monennae (Blume II. 337. 1).

Twenty-four couplets in the form of the senarius:

a. Audite fratres facta sine crimine
 $A - \acute{A} - G \mid \acute{A} - G \parallel \acute{A} - G \quad \acute{A} - AG \mid \acute{A} - O - \acute{G}$

b. Sanctae Monennae salutaris feminae.
 $A - \overset{s}{G} \mid A - \acute{A} - G \parallel \acute{A} - \acute{A} - G \mid \acute{A} - O - \acute{G}$

6. Hymnus "Altus Prosator" Sancti Columbae (Blume II. 275. 1).

Twenty-three strophes, of three Saturnian distichs each. The first strophe has an extra Saturnian. The hymn was probably composed about the close of the sixth century by St. Columba in Ireland.

a. Altus prosator vetustus dierum et ingenitus
 $\acute{A} - G \quad \acute{A} - O - \acute{G} \mid A - \acute{A} - G \parallel \acute{A} - A - \overset{s}{G} \quad A - \acute{A} \mid \overset{s}{A} - G$

b. Erat absque origine primordii et crepidine.
 $\acute{A} - AG \quad \acute{A} - G \mid \overset{s}{A} - A - O - G \parallel \overset{s}{A} - A - \overset{s}{G} \quad A - \acute{A} \mid \overset{s}{A} - O - \acute{G}$

7. Oratio Sancti Columbae (Blume II. 283. R).

Eight distichs of the form:

a. In te Christe credentium miserearis omnium;
 $A - \acute{A} \quad A - \overset{s}{G} \mid A - \acute{A} - O - \acute{G} \parallel \overset{s}{A} - O - \acute{A} - G \mid \acute{A} - O - \acute{G}$

- b. Tu es Deus in saecula. saeculorum in gloria
 $\overset{\cdot}{A}-\overset{\cdot}{A} \quad \overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G} || \overset{\cdot}{A}-\overset{\cdot}{O}-\overset{\cdot}{A}-\overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G}$

So also No. 218 on page 285 (Blume II) and No. 219 on p. 286:

- a. Noli pater indulgere. tonitruo cum fulgure
 $\overset{\cdot}{A}-\overset{\cdot}{G} \overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G} || \overset{\cdot}{A}-\overset{\cdot}{A}-\overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G}$

- b. Ne frangamur formidine. huius atque uridine
 $\overset{\cdot}{A} - \overset{\cdot}{A} \quad \overset{\cdot}{A}-\overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G} || \overset{\cdot}{A}-\overset{\cdot}{G} \overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G}$

8. Hymnus Sancti Ultani (Blume II. 317. 1).

- a. Christus in nostra insula. quae vocatur Hibernia,
 $\overset{\cdot}{A} - \overset{\cdot}{G} \overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G} || \overset{\cdot}{A} - \overset{\cdot}{A} \overset{\cdot}{A}-\overset{\cdot}{G} | \overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G}$

- b. Ostensus est hominibus. maximis mirabilibus.
 $\overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G} \overset{\cdot}{A} - \overset{\cdot}{A} | \overset{\cdot}{A} - \overset{\cdot}{G} || \overset{\cdot}{A}-\overset{\cdot}{O}-\overset{\cdot}{G} | \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{A}\overset{\cdot}{G}$

9. In Sancti Camelaci (Blume II. 321. 1).

- a. Audite bonum exemplum. benedicti pauperis
 $\overset{\cdot}{A}\overset{\cdot}{A}-\overset{\cdot}{G} \overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{G} | \overset{\cdot}{A}-\overset{\cdot}{A} - \overset{\cdot}{G} || \overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G}$

- b. Camelaci Cumiensis. Dei iusti famuli.
 $\overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G} || \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{G} \overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{G}$

10. In Sancti Comgilli (Blume II. 321. R).

- a. Recordemur iustitiae. nostri patroni fulgidae
 $\overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{G} || \overset{\cdot}{A} - \overset{\cdot}{G} \overset{\cdot}{A} - \overset{\cdot}{A}\overset{\cdot}{G} | \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G}$

- b. Comgilli sancti nomine. refulgentis in opere.
 $\overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G} \overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{G} || \overset{\cdot}{A}-\overset{\cdot}{A}\overset{\cdot}{O}-\overset{\cdot}{A} - \overset{\cdot}{G} | \overset{\cdot}{A} - \overset{\cdot}{A} - \overset{\cdot}{G}$

11. Versiculi Familiae Benchuir (Blume II. 356. R).

a. Benchuir bona regula. recta atque divina,
 Á - G Á - AG | Á - O - G || Á - G Á - G | Á - A - G^S

b. Stricta sancta sedula. summa iusta ac mira.
 Á - G Á - G | Á - O - G || Á - G Á - G | Á - A - G^S

12. In Memoriam Abbatum Benchorensium (Blume II. 357. R.).

a. Sancta sanctorum opera. patrum, fratres, fortissima.
 A - G^S A - Á - G | Á - G || A - AG^S A - G^S | A - Á - O - G^S

b. Benchorensi in optima. fundatorum ecclesia.
 A - O - A - G^S | A - Á - O - G^S || A - O - A - G^S | A - Á - O - G^S

13. Aldhelmus (Giles 106).

a. Tuis pulsatus precibus. obnixè flagitantibus
 A - AG^S A - Á - G | Á - G || A - Á - G | Á - Á - O - G^S

b. Hymnista carmen cecini. atque responsa reddidi.
 A - Á - G Á - G | Á - G || A - G^S A - Á - G | Á - O - G^S

So all the rest to page 114.

14. Bonifatius (Dümmler I. 18. III.).

a. Vale frater florentibus. iuventutis cum viribus
 A - AG^S A - G^S | A - Á - O - G^S || A - AO - A - G^S | A - Á - O - G^S

b. Ut floreas cum domino. in sempiterno solio
 A - Á - O - G^S | A - Á - G^S || A - Á - O - A - G^S | Á - G^S

Ibid. IV:

a. Vale Christo virguncula. Christi nempe tiruncula
 A - AG^S A - G^S | A - Á - O - G^S || A - G^S A - G^S | A - Á - O - G^S

- b. *Mi h i cara magnopere. atque gnara in opere.*
 $\overset{S}{A}-\overset{S}{A}G \quad \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G}$
15. *Hibernicus Exul* (Dümmler I. 399. IV.).
 a. *Carta, Christo comite, per telluris spatium*
 $\overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{G}$
 b. *Ad Caesaris splendidum. nunc perge palatium.*
 $\overset{S}{A}-\overset{S}{A}-\overset{S}{O}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{O}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{O}-\overset{S}{G}$
16. *Dicuil* (Dümmler, N. A. S. 256)
 a. *Ac duodena vitia, quae sunt in prosa turpia,*
 $\overset{S}{A}-\overset{S}{A} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A} \quad \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{O}-\overset{S}{G}$
 b. *In metro cum peritia. absque ulla stultitia.*
 $\overset{S}{A}-\overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{A} \parallel \overset{S}{A}-\overset{S}{O}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G}$
17. *Sedulius Scotus* (Traube, 215)
 a. *Bonus vir est Robertus. laudes gliscunt Roberti*
 $\overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{A} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G}$
 b. *Christe fave Roberto. longaevum fac Robertum.*
 $\overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G} \quad \overset{S}{A} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G}$

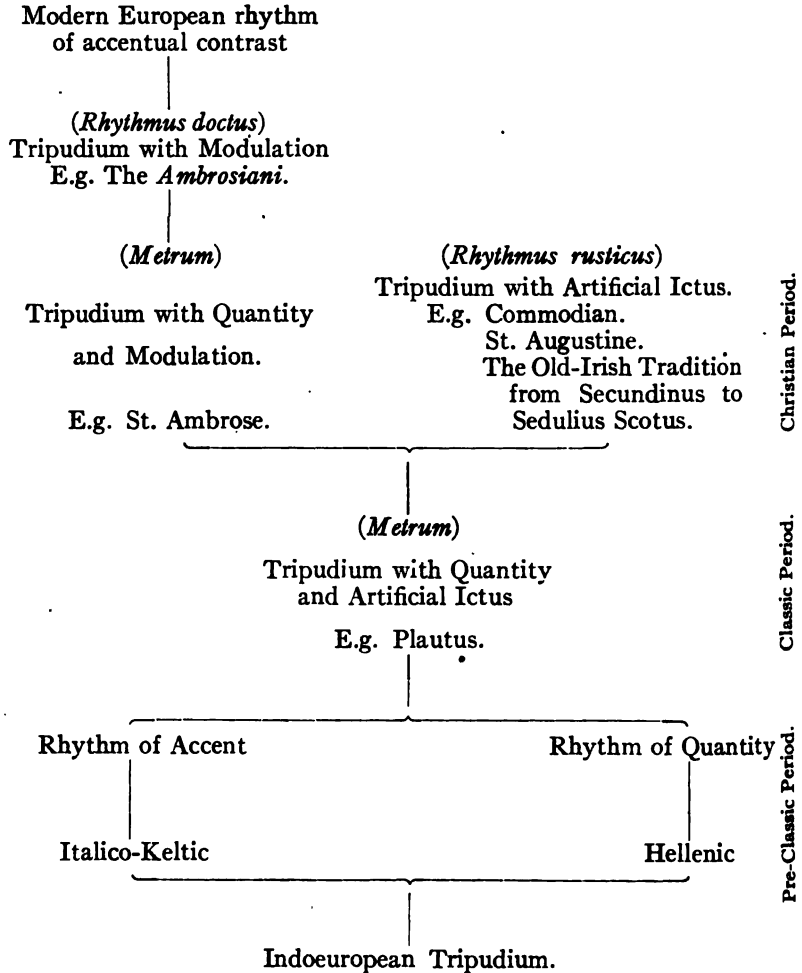
Thus in the last half of the ninth century A.D. the rhythm of the *Car-men Arvale* is still fresh in the consciousness of the Irish Kelt:

$\overset{S}{E}n\overset{S}{o}s \quad \overset{S}{L}a\overset{S}{s}e\overset{S}{s} \quad \overset{S}{i}u\overset{S}{v}a\overset{S}{t}e!$
 $\overset{S}{A}-\overset{S}{G} \quad \overset{S}{A}-\overset{S}{G} \parallel \overset{S}{A}-\overset{S}{A}-\overset{S}{G}$

And to the last the Saturnian distich is the artistic norm of Italico-Keltic verse.

§ 19. The History of European Rhythm.—The history of European rhythm is therefore the history of the gradual process, by which the original biaccentual modulation of the Italico-Keltic tripod became

unoaccentual, as the result of its incessant modulation to the rhythm of the Hellenic quantitative thesis. We may accordingly exhibit the genealogy of European rhythm in the following tree:—



THE GENEALOGY OF EUROPEAN RHYTHM.

It is clear that the Westindoeuropean tripudium is the tap-root of the whole development, and that Hellenic quantitative rhythm enters only as a principle of modulation:

- α. Tripudium { A. Trip. with *free quant.* thesis. a. Trip. with *free non-quant.* thesis.
B. Trip. with *harmonious quant.* thesis. b. Trip. with *harmonious non-quant.* thesis.

In the last phase of the tripudium, in which the non-quantitative Hellenic thesis is forced into general harmony with the Westindoeuropean accent, we recognize the source and model of modern European rhythm.

α. Tripudium: Old-Latin and Old-Irish.

Virum mihi Camena.insece versutum.
A-AG A-G| A-A-G||A-O-G| A-A-G
Génair Patraicc inNemthur,iss ed adfét hi scēlaib.
A-G A-G |A-A-G ||A-A A-G | A-A-G

A. Tripudium with free quantitative thesis: Classic Latin.

Laudo malum quom amici.tuom ducis malum.
s s
A-G A-AG | A-A-G|| A-A-G| A-AG
C H H H C H

The s represents the artificial ictus-device of the classic period.

Musae quae pedibus.magnum pulsatis Olympum.
s s
A-G| A-A-G || A-G A-A-G|A-A-G
H H C C H H

a. Tripudium with free non-quantitative thesis: Rhythmus Rusticus of Commodian, St. Augustine, and Old-Irish Latin Hymns.

Praefatio nostra.viam erranti demonstrat.
s
A-A-O-G| A-G|| A-AG A-A-G| A-A-G
H H C H H H

Rhythmic hexameter.

Omnes qui gaudetis de pace.modō verum iudicate.
A-G-A A-A-G| A-A-G|| A-AG A-G | A-O-A-G
H H H H H H H H

Rhythmic tetrameter acatalectic (trochaic).

$\begin{array}{cccccccccccccccc} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \text{Audite omnes amantes. Deum sancta merita.} \\ \text{A-A-G} & \text{A-G} & \text{A-A-G} & \parallel & \text{A-AG} & \text{A-G} & \text{A-G} \\ \text{H} & \text{C} & \text{C} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} \end{array}$

Rhythmic tetrameter catalectic (trochaic).

B. Tripudium with harmonious quantitative thesis: Post-classic and Christian art.

$\begin{array}{cccccccccccccccc} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \text{Aeterna Christi munera. vel martyrum victorias.} \\ \text{A-A-G} & \text{A-G} & \text{A-O-G} & \parallel & \text{A-A-O-G} & \text{A-A-O-G} & \text{A-A-O-G} \\ \text{H} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} \end{array}$

Quantitative tetrameter acatalectic (iambic). The H represents harmony of the Hellenic with the Westindoeuropean thesis.

b. Tripudium with harmonious non-quantitative thesis: *Rhythmus Doctus* of the *Ambrosiani* and later Christian poets.

$\begin{array}{cccccccccccccccc} \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\ \text{Apparebit. repentina. dies magna Domini.} \\ \text{A-O-A-G} & \text{A-A-G} & \parallel & \text{A-AG} & \text{A-G} & \text{A-G} \\ \text{H} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} & \text{H} \end{array}$

Rhythmic tetrameter catalectic (trochaic).

Thus the old rhythm of biaccentual contrast under the constraining charm of the Hellenic thesis has at length become modulated into the new rhythm of unoaccentual contrast, and thus the modern rhythmic principle is born. The *rhythmus doctus* of Christian hymnology, in which the tripudic principle is modulated to the Greek thesis without the use of the artificial *ictus*, is the beginning and model of modern European rhythm of stress contrast. Thus the history of rhythm is the evolution of the tripudic principle in its three great stages,—the pre-classic stage of the pure tripudium, the classic stage of the modulation of the tripudium to Greek rhythm by the aid of the artificial *ictus*, and the Christian stage of general harmony of the Italico-Keltic and the Hellenic thesis. Nowhere does quantity appear as anything more than an extraneous and artificial affectation.

§ 20. Modern Philology and Tripudic Doctrine.—This result, while simple and illuminating, is radical and revolutionary. Its acceptance

therefore must needs be slow and cautious. The scientific inquirer finds satisfaction meanwhile in some reflections of the great historian of antiquity: Eduard Meyer, *Gesch. des Alt. I.* 1. 161 f. Wie sich dieses selbständige Denken des Menschen ausgebildet, wie es aus und innerhalb der Einheit der philosophischen Weltanschauung die einzelnen Wissenschaften entwickelt, wie es den Kampf mit den entgegenstehenden religiösen und theologischen Tendenzen aufgenommen und in mannigfachen Schwankungen, bald siegreich, bald unterliegend, durchgeführt hat, haben wir hier nicht mehr zu verfolgen: das gehört der Geschichte an. Nur das äussere Moment bedarf noch der Erwähnung, dass wie die Entwicklung der Wissenschaft von ihrer Entstehung an der der Religion parallel läuft, so auch ihre äussere Gestaltung gleichartige Züge aufweist. Auch hier sind bedeutende Individualitäten die Bahnbrecher und Führer; auch hier aber tritt ihre Lehre auf in der Form eines geschlossenen Systems, das von ihren Nachfolgern immer weiter ins einzelne ausgebaut und oft zu sinnlosen Formeln ausgesponnen wird; auch hier tritt an Stelle der individuellen Freiheit der geistigen Bewegung die orthodoxe Lehre, die Unterwerfung unter ihre Sätze fordert und sich mit der Autorität des Meisters deckt, so weit sie tatsächlich von seinen Gedanken abweichen und unter das Joch der Tradition sich beugen mag; und auch sie ist vertreten durch einen Stand, eine Gelehrtenzunft, in der oft genug die praktischen, materiellen Interessen nicht minder mächtig werden, als in der Priesterschaft. Auch hier erhebt sich dann aufs neue die Spontaneität des menschlichen Denkens und die Forderung der freien Forschung gegen die traditionelle, brüchig und sinnlos gewordene Lehre, um in erbittertem geistigem Ringen sich durchzusetzen. Nur den gewaltigen Vorteil hat die Wissenschaft, dass sie ihrem Wesen nach mit den Mächten des Bestehenden und der äusseren Gewalt nicht verbunden sein kann; und wenn es ihren Vertretern ja einmal gelingt, diese für sich aufzurufen, so ist doch diese widersinnige Verbindung niemals von Dauer und Erfolg. Denn die Wissenschaft ist auf das Prinzip der Freiheit der geistigen Bewegung gegründet; wenn sie dieses aufgibt, spricht sie sich damit selbst das Urteil und bereitet sich den Untergang.

But modern philology labors under a worse predicament than that of an erroneous tradition. We have been building upon an artificial and fraudulent tradition, framed for the purpose of deceiving by the scientific commercialism of two powerful little cliques of Roman propagandists, who set themselves to the deliberate task of making capital out of the Roman craze for things Greek by falsifying scientific truth. *Parvus*

error in principio, magnus in fine est: for two thousand years the repetition of these hellenizing fictions has constituted the sole groundwork of West-Indoeuropean accentual and rhythmic theory, so corrupting and stultifying our tradition and our interpretation of it, that philology in these fields may be said to have entered upon the hopeless times of Livy's republic, *quibus nec vitia nostra nec remedia pati possumus*. The original sin of Roman cultural artificiality and scientific insincerity has been visited upon us almost to the inhibition of healthy accentual and rhythmic insight, and captive Greece continues to lord it over her victors' heirs. Having fed so long on accentual and rhythmic fictions, we have no stomach for accentual and rhythmic facts.

And yet, strange as it may sound, from the beginning to the end of Roman speech and verse no one was ever ignorant of the facts of tripudic doctrine. Every Latin and every Kelt to the end of Italico-Keltic antiquity drank in tripudic practice with his mother's milk. Witness the nurses' lullaby in the *Scholia in Persium* III. 16: *Quae infantibus ut dormiant solent dicere saepe:*

' . ' . | ' . || ' ' . | ' ' .
 Lalla lalla lalla aut dormi aut lacta!
 Á-G Á-G| Á-G|| Á - Á - G| Á - Á - G

Cf. also *Rhet. ad Herennium* IV. 20 nam id quidem puerile est (sc. nostra dinumeratio). No one in antiquity ever questioned the reality of the tripudic *tempora* or the tripudic *numerus*. The Ciceronian clique of Tyrannio Amisenus merely attempted to interpret tripudic *tempora* in terms of Hellenic *accentus*, and the Neronian clique of Caesius Bassus tripudic *numerus* in terms of Hellenic *metrum*. Nowhere in antiquity is there a suggestion of ignorance of the tripudic nature of the Saturnian as of all other Latin verse. Bassus merely claimed that the Saturnian like other Latin verse had been modulated from the beginning to the Hellenic thesis. The tripudic groundwork of Latin rhythm was never questioned and was often implied in our grammatical tradition. Thus while the facts of tripudic truth were common property of old and young, the fictions of hellenizing reinterpretation were received and transmitted upon authority. Nor would modern philology have missed the facts, had *tempus* in its original sense been distinguished from *tempus* in its derived sense. For with that insight *numerus* becomes a rhythm of stress-count, and the *nostra dinumeratio* of the Auctor ad *Herennium* and the *temporum dinumerare intervalla* of Varro and the grammarians

are found to express in precise terms the fundamental procedure of stress-contrast, or "pairing-off of stresses," in all tripudic technique. When this tripudic *numerus* is modulated to the Greek thesis, it then becomes *rhythmus*: *rhythmus est pedum temporumque iunctura velox divisa in arsin et thesin*; and finally the nature of all classic Latin verse as tripudic material under quantitative regulation becomes apparent in Varro's distinction: *inter rhythmum qui latine numerus vocatur et metrum hoc interesse quod inter materiam et regulam*. If now on the basis of this insight we will patiently survey the evolution of Latin verse-technique from the beginning, the hollow unreality of hellenizing theory from Tyrannio Amisenus and Caesius Bassus to Friedrich Leo and Wilhelm Meyer will stand revealed in all its nakedness.

We have only to compare the Saturnians of Livius Andronicus with the indigenous extra-literary type of Saturnian, in order to convince ourselves that Livius in his *Odyssia* is modulating his Saturnians with the clear purpose of educating the Romans to the use of the artificial *ictus* in their prospective quantitative rhythm. The most characteristic of the Livian types is:

Virum mihi Camena insece versutum.

Á-AG Á-AG| Á-Á-G||Á-O-G Á-Á-G

Why the frequency of this type, which is entirely foreign to the non-Livian tradition? Simply because it is the necessary propaedeutic to iambico-trochaic quantitative rhythm (with the single permissible artificial *ictus* in each tripudic *intervallum*):

$\cup$ — | $\cup$ — | $\cup$ — | $\cup$ || — $\cup$ | — | — —
 Virum mihi Camena insece versutum.
 A-AG A-AG | A-A-G || A-O-G | A-A-G

It was obviously this fact of Livian technique which Caesius Bassus made use of for his fraudulent purpose, but lacking the necessary quantities he was probably compelled to forge his own example together with the occasion of it (*quem Metelli proposuerunt de Naevio aliquotiens ab eo versu lacessiti*):

$\cup$ — | $\cup$ — | $\cup$ — | — || — $\cup$ | — $\cup$ | — —
 Malum dabunt Metelli Naevio poetae.
 A-AG A-AG | A-A-G || A-O-G | A-A-G

Thus Bassus hoisted the Livio-Naevian Saturnian with its own petard,

and taught philology the lesson that the *pollex honestus* of the artificial *ictus* might be used to undo history.

But not only was Livius concerned to provide the ready made *materia* for scenic technique; he had clearly in mind the needs of the epos as well. Three of his well authenticated Saturnians illustrate his propaedeutic for the quantitative technique of Ennius:

Literary Saturnian: Livius Andronicus, p. 76,

v. 26: Inferus an superus tibi fert deus funera Ulixes.
 A-O-G | A - A - G || A - A A - A-O-G | A-A-G

Now let us apply the *pollex honestus* of Bassus and Leo, and we shall have no doubt of the twentieth-century authorship of that hypothetical "Umdichtung der livianischen Odyssee in Hexameter, die bald nach Ennius gemacht worden ist und später von dem Grammatiker, aus dem die Citate bei Priscian stammen, neben dem ursprünglichen Gedicht excerpt wurde" (Leo. *Saturnischer Vers* 60 f. unten):

Inferus an superus tibi fert deus funera Ulixes.

A'-O-G | A' - A - G^S || A - A' A - A'-O-G A-A'-G^S
 ↓ ↓ ↓ | ↓ ↓ ↓ | ↑, ↓ ↓ | ↓ ↓ ↓ | ↓ ↓ ↓ | ↓ ↓ ↓

Precisely so for the two other "gute Hexameter" in Livius:

Literary Saturnian: Pt. I. 78,

v. 36: Cum socios nostros mandisset impius Cyclops.

A - A^S-G | A - G^S || A - A-G A-O-G | A-G
 ↓ ↓ ↓ | ↓ | ↑, ↓ | ↓ ↓ | ↓ ↓ ↓ | ↓ ↓

v. 38: At celer hasta volans perrumpit pectora ferro.

A - A A-G | A-AG || A-A-G A-O-G | A-G
 ↓ ↓ ↓ | ↓ ↓ ↓ | ↑, ↓ ↓ | ↓ ↓ ↓ | ↓ ↓ ↓

Similarly Naevius' Saturnian,

• *Literary Saturnian: Part II. Naevius 17:*

v. 41: Atque prius pariet locusta Lucam bovem,

A-G A-AG | A - G^S || A-A-G A-G | A-AG
 ↓ ↓ ↓ | ↓ ↓ ↓ | ↑, ↓ ↓ | ↓ ↓ | ↓ ↓

which does not lend itself to the desirable sort of *pollex honestus*, "hat mit Saturniern nichts zu tun. Bei einem Griechen würde man das Dak-

tyloepitriten nennen" (*Sat. Vers* 61 unten). On the other hand, the taboo does not operate against anything that is workable for the orthodox theory: Auch aus Naevius wird ein Vers citirt, der als Hexameter gelesen werden kann (47 *convenit regnum simul atque locos ut haberent*), aber das ist Zufall, denn es ist ein guter Saturnier (ibid. unten)! Of course the facts are as before:

v. 29: *Convenit regnum simul atque locos ut haberent,*

$$\begin{array}{ccccccc} & S & & S & & & \\ A - A - G & | & A - G & || & A - A - G & A - AG & | & A - A - G \\ \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \end{array}$$

the familiar Livio-Naevian propaedeutic for the single permissible free dactylic thesis for each tripudium,—that same preparatory technique, which became later the tool of the unprincipled Bassus and the pitfall of his credulous successors.

Thus the achievement of Ennius shrivels to very small proportions,—the mere providing of quantities for a ready made rhythmic model, which was abundantly illustrated in the *Odyssia* and the *Bellum Punicum*. It was no greater than the single achievement of Plautus, say for the iambic senarius:

Plautus: *Laudo malum quom amici tuom ducis malum.*

$$\begin{array}{ccccccc} & S & & & & S & \\ A - G & A - AG & | & A - A - G & || & A - A - G & | & A - AG \\ - & - & | & \cup & - & \cup & - & | & - & - & | & \cup & - \end{array}$$

Ennius: *Musae quae pedibus magnum pulsatis Olympum.*

$$\begin{array}{ccccccc} & & & S & & S & \\ A - G & | & A - A - G & || & A - G & A - A - G & | & A - A - G \\ - & - & | & - & \cup & \cup & | & - & | & - & - & | & - & \cup & \cup & | & - & - \end{array}$$

The scaffolding for both metres was already prepared in the technique of Livius' Saturnians, and in the case of the hexameter the completed product was actually furnished in v. 38:

At celer hasta volans perrumpit pectora ferro,

$$\begin{array}{ccccccc} A - A & A - G & | & A - AG & || & A - A - G & A - O - G & | & A - G \\ - & \cup & \cup & | & - & \cup & \cup & | & - & - & | & - & \cup & \cup & | & - & - \end{array}$$

and again by Naevius in v. 29:

Convenit regnum simul atque locos ut haberent.

$$\begin{array}{ccccccc} & S & & S & & & \\ A - A - G & | & A - G & || & A - A - G & A - AG & | & A - A - G \\ - & - & | & - & - & | & - & \cup & \cup & | & - & \cup & \cup & | & - & - \end{array}$$

Thus the free quantitative thesis and therefore the artificial *ictus* are already foreshadowed and suggested in the literary Saturnian, which therefore appears as the artistic propaedeutic to the quantitative period with the single free Greek thesis for each tripudium.

We need not pursue the story farther. It has repeatedly been emphasized in other pages. The classic technique of the free quantitative thesis with artificial *ictus* explains the popular technique of Commodian and Augustinus without the quantitative dress. The Christian technique of the accentual quantitative thesis without the artificial *ictus* explains the popular technique of the *Ambrosiani* without the quantitative dress, and thus modern accentual rhythm with harmony of the accentual and the Hellenic thesis is born.

With the clarity and self-consistency of tripudic doctrine let us now compare the traditional quantitative theory of Leo and Meyer. Professor Leo begins his monograph on the Saturnian verse (*Abhandlungen der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Neue Folge, Bd. VIII, Nro. 5*) with the remark: Es gibt philologische Probleme, die nicht zur Ruhe kommen, weil das Material für eine einfache Lösung nicht ausreicht und die Frage so wichtig ist, dass sie sich mit einem innewohnenden Zwange immer von neuem stellt. So geht es und wird es gehen mit der Frage nach der metrischen Natur des Saturniers. Es ist viel mehr als eine metrische Frage; vielmehr recht sehr eine metrische, insofern die Frage nach den metrischen Formen eines Volkes ins Herz seiner Geschichte reicht. It is greatly to be desired that scientific usage should discard altogether this confusing use of the word "metrical" in place of "rhythmical." It connotes a clear *petitio principii*. The question is not a metrical, but a rhythmical one, and the rhythmical question is, was the rhythm of the Saturnian verse a metrical (i.e., quantitative), or a stress (i.e., accentual) rhythm?

The question when thus clearly stated is by no means a hopeless one. The rhythmopoeic element in human speech is by necessity always that element which provides the strongest thesis. Hence the rhythmopoeic element must needs be essentially syllabic or quantitative, where the accent is musical, as in Greek and Indian, whereas it will necessarily be stress, where the accent is one of stress, as in Latin and Keltic. Consequently, unless we have reason to suppose that the nature of the Latin accent changed between the Saturnian and the classic period, we must expect to find the same native rhythmopoeic principle in both. Hence our material for the solution of the problem becomes as wide as Latin

literature itself, and we may begin with the study of the stress phenomena in Vergil just as well as in the Carmen Arvale. At once the community of the rhythmic phenomena becomes obvious:

$\begin{array}{cccc|ccc} \downarrow & \cup & \downarrow & \downarrow & & \downarrow & \downarrow & \cup \\ \text{Quidve} & \text{dolens} & \text{regina} & & & & & \\ \text{A-G} & \text{A-AG} & & & & \text{A-A-G} & & \end{array}$

is identical with:

$\begin{array}{cccc|ccc} \downarrow & \downarrow & \downarrow & \downarrow & & \downarrow & \downarrow & \cup \\ \text{Enos} & \text{Lases} & \text{iuvate}, & & & & & \\ \text{A-AG} & \text{A-AG} & & & & \text{A-A-G} & & \end{array}$

and the quantitative dress in Vergil looms up as an artificiality.

It is therefore clear that Leo begs the entire question from the start, p. 1: Wenn aber der Saturnier nicht, wie die übrige altlateinische Poesie, die Quantität der Sylben, sondern die Betonung der Wörter als Mittel anwendet, den Rhythmus in die Erscheinung treten zu lassen, so ist das nicht nur für unsere Vorstellung von der italischen Volkspoesie entscheidend, es lässt auch die Reception der griechischen Formen, ihre Gestaltung durch die Dichter und Aufnahme durchs Publikum, in ganz besonderem Lichte erscheinen. Von den übrigen Consequenzen nicht zu sprechen: die Hypothese vom 'accentuirenden' Saturnier hat sogar dazu geführt, den romanischen Zehnsilbler direct vom Saturnier herzuleiten. Here everything that is taken for granted as true is false, and everything that is assumed to be false is true.

It was therefore quite impossible that the *Saturnischer Vers* should evince any serious appreciation of the recent advances made towards the scientific solution of the problem, p. 2: Die Litteratur über den Saturnier hat, so stark sie angeschwollen ist, mit der Erforschung der altlateinischen Verskunst nicht recht Schritt gehalten. Nach glücklichen Anfängen (reference is here made among others to Ritschl: Opusc. IV und in anderen Aufsätzen, darunter sehr Verfehltes) blieb sie in Vorstellungen von archaischer Prosodie befangen, über die man hinausgekommen war, oder construirte Archaismen für den Gebrauch des Saturniers. Daraus entstand das Misstrauen gegen die quantitirende Messung, dem O. Keller Worte gab. L. Müller und Bährens waren durch ihre Studien für die Arbeit an den altlateinischen Sprachdenkmälern überhaupt nicht vorbereitet. Havet und Zander in ihren reichen und lehrreichen Büchern und Abhandlungen wollten zu viel beweisen; wer jeden lateinischen Spruch und die livianischen Paraphrasen heranzieht,

vermehrt nicht das Material, sondern verrückt die Fragestellung. Reichardt, Klotz, Bornecque konnten nicht mit genügender Sicherheit über Text und Sprache urteilen. Dagegen auf der anderen Seite legte Thurneysen in klarer knapper Erörterung ein System des 'accentuirenden' Saturniers vor und fand Nachfolge bei Kennern der altlateinischen Sprache und Prosodie wie Skutsch und Lindsay. Bücheler vermeidet in den *Carmina latina epigraphica* (1895) jedes Wort metrischer Erläuterung. So reden denn Linguisten und Romanisten von dem 'accentuirenden' Saturnier als von einer Tatsache, während er doch nur eine Hypothese ist, und zwar eine sehr verwegene.

It would be easy to show in detail that Leo had not duly profited by the work of his predecessors, whom he dismisses so summarily. Instead he has rejected the truth of Ritschl, Lindsay, "Linguisten," and "Romanisten," and embraced the error of Wilhelm Meyer. His own solution of the problem is merely a pragmatic exploitation of Greek theory, and as such signifies a curious recrudescence in modern times of that hellenizing philology which was practised so successfully and so perniciously by Tyrannio Amisenus and Caesius Bassus in the last century of the republic and the first of the empire.

Ritschl, for example, in one of those "Aufsätze" in which Leo finds "sehr Verfehltes," has all but stated the classic principle of reciprocal harmony and contrast of the Italic and Hellenic thesis (Opusc. II praef. xii): Ohne ihre Schuld stumpfen Sinnes für die rhythmischen Motive, welche gleich einem pulsirenden Geäder oder einem vibrirenden Nervengeflecht den metrischen Körper belebend durchdringen, negiren sie eben schlechthin alles, was nicht greifbar, messbar, zählbar ist, wenig eingedenk des Horazischen 'digitis callemus et aure,' dagegen eine vortreffliche Illustration darbietend zu dem 'pedes digitis numerare,' von dem G. Hermann in der Vorrede zu den *Elementa doctrinae metricae* (p. xiii) eine so anschauliche Schilderung gegeben. Aber was ist ihnen ein Hermann! was ein Bentley! die uns anderen erst den Blick geöffnet haben in die Geheimnisse der 'harmonischen Disharmonie' von Vers- und Wortaccent, auf welcher der Reiz der antiken, in besonders eigenthümlicher Mischung aber der römischen Verskunst zu einem so wesentlichen Theile beruht. Denn es ist ja hier nur eine verschiedene Stellung der beiden Elemente (Consonanz und Dissonanz), wenn der daktylische Hexameter vom Widerspiel zwischen Vers- und Wortaccent in der ersten Vershälfte übergeht zur Lösung des Zwiespaltes in der zweiten, und wenn andererseits der dramatische Vers das Widerspiel am Anfang und Ende,

dort gestattete, hier mit Wohlgefallen suchte, die Verschmelzung dagegen mit so merkwürdiger Consequenz des rhythmischen Gefühls in die Mitte des Verses, zu beiden Seiten der Cäsur, verlegte.

Here then is a clear and forceful assertion of the principle of rhythmic alternation and coincidence of accent and ictus in Latin metric art (cf. *Prolegomena to the History of Italic-Romanic Rhythm*, pp. 20 f.; *Proceedings of the Amer. Philol. Assoc.*, Vol. 38, pp. xv-xvii). It is the first sure step towards the recognition of the West-Indoeuropean principle of the double accent, to which the next and final step is the discarding of the philological fiction of the "pre-historic initial accent" in favor of the truth of the historical initial accent, which Tyrannio succeeded in hiding from our view:

Arma virumque cano Troiae qui primus ab oris.											
A - G	A - A - G	A - AG	A - G	A - A - G	A - A - G						
↓	↓	↓	↓	↓	↓	↓					
H	H	HC	C	H	H						
Laudo malum quom amici tuom ducis malum.											
A - G	A - AG		A - A - G	A - A - G	A - AG						
↓	↓	↓	↓	↓	↓	↓					
C	HC		H	H	C	HC					

Had Ritschl recognized the initial accent in *virumque* and *amici*, he would have been well within the kingdom of the tripudium. So also doubtless Thurneysen, Lindsay, and the rest.

Indeed it would be hard to find an adherent even of the quantitative theory, who has gone so far wrong as the *Saturnischer Vers*. Even L. Müller and Bährens, who come in for the curiously precipitate criticism of being "durch ihre Studien für die Arbeit an den altlateinischen Sprachdenkmälern überhaupt nicht vorbereitet," reached the same essential conclusion with the *Saturnischer Vers*,

Virum mihi Camēna inſece verſutum,

without going astray in the choriambic wilderness, or attempting to carry their theory into Oscan-Umbrian and even Greek territory; cf. *Sat. Vers* 64-68, 71-78.

Furthermore, the attitude of the "Linguisten und Romanisten" should have taught a very significant lesson. Comparative and Romanic philologists are compelled in practice to play very fast and loose with

the traditional orthodox unoaccentual theory, which they supplement as occasion demands, now with the fiction of the "pre-historic initial," now with that of the "Vulgar Latin" accent. They too have but to synchronize respectively their two principles with the "trisyllabic law," in order to arrive at the truth of the double accent, since all these laws ("Pre-historic Initial Accent," "Penultimate Accent," "Vulgar Accent") are but the *disiecta membra* of the lost tripudium; cf. *Prolegomena*, Univ. of Va., 1908, and *Carmen Arvale*, Univ. of Va., 1908.

We have seen that a musical accent conditions a structural or quantitative rhythm, and that an accent that is dominantly stress will carry with it a stress rhythm. Syllable-counting is only a rhythmic incident, and not a generic principle in any known Indoeuropean speech. Thurneysen was therefore absolutely right in his conclusion that it was *a priori* improbable that the native rhythm of the Italic peoples, unlike that of other Indoeuropean stress idioms, could have been quantitative, like the Greek and Old Indian. Utterly erroneous therefore is the position of Leo in the *Saturnischer Vers*, p. 3: Da Livius Andronicus eine auf der Quantität ruhende römische Verskunst begründet hat, die von Naevius und allen folgenden römischen Dichtern weitergeführt worden ist (zwei Drittel aber der erhaltenen Saturnier gehören dem Livius und Naevius); da ferner die Römer selber den Saturnius für einen quantifizierenden Vers gehalten haben (wir werden gleich sehen, für welche Zeit das nachzuweisen ist): so ist die Präsumption dafür, dass der Saturnius ein quantifizierender Vers war, und ich könnte von dieser Voraussetzung ausgehn.

Here again then are nothing but false presuppositions. Livius Andronicus did not found a Roman versification based upon quantity: he founded a Roman quantitative versification as a mere artificial dress to a Roman accentual versification which he had nothing to do with founding and which was native to all Italico-Keltic peoples. So far is it from true that two-thirds of all extant Saturnians belong to Livius and Naevius, it would be difficult to underestimate the tiny, almost infinitesimal, ratio borne by the Saturnians of Livius and Naevius to the mass of our Italico-Keltic tradition; the Saturnian verse is the native rhythm of Italico-Keltic stress; that stress and consequently that rhythm are coëval with Italico-Keltic antiquity; hence, *ubi tripudium ibi Saturnius*.

Equally mistaken too is the view that the Romans themselves regarded the Saturnian as quantitative; there is no intimation in antiquity to that effect. On the contrary, till the fraudulent propagandism of

Caesius Bassus there was no sort of uncertainty about the nature or origin of the verse. Bassus like everyone else knew that in nature it was identical with all other Latin verse; it was only its origin that he ventured to lie about, and in doing so he cheerfully confessed that he had to waive any quantitative claim. All he attempted to do was to show that the Roman artificial *ictus* could be made to work here as in classic verse. It was his virtuosoship in handling the *pollex honestus* for which Persius commended him (*Sat.* VI. 2-6; cf. also Rufinus, Keil VI. 555 f.):

Mire opifex, numeris veterum primordia vocum
Atque marem strepitum fidis intendisse Latinae:
Mox iuvenes agitare iocis et pollice honesto
Egregius lusisse senes!

Not only did no Roman ever regard the Saturnian verse as quantitative, he never regarded any Latin verse ever written as quantitative. He knew as his A B C that every Latin verse, whether Saturnian or classic, was accentual and tripudic, and that quantity when present was an irrelevant and artificial dress, which from first to last exerted no influence on Latin rhythm. Greek rhythm influenced Latin rhythm only through modulation, that is, through change in the arrangement of stresses, and not through quantity. Latin rhythm had a double thesis, Greek a single: the only influence exerted by Greek rhythm upon Latin was the influence of its single thesis, not of its thesis as quantitative. The continual effort to make the rhythm of the double thesis suggest the rhythm of the single thesis resulted in such complete harmony of the two rhythms that ultimately the memory of the bithetic modulation as such was lost. Thus from first to last it was the single, and not the quantitative thesis, that counted, and the same result would have followed, even though the single Greek thesis had been non-quantitative and accentual. Leo's "Voraussetzung" of any sort of quantitative verse in Latin is refuted by the universal axiom in antiquity: *metrum sine rhythmo esse non potest*,—quantitative verse is impossible in Latin except on the basis of the rhythm of accent, that is, *metrum* is merely a mode of accentual rhythm in Latin, a mere quantitative modulation of what Persius calls the *mas strepitus fidis Latinae*, or "virile drum-beat of the Latin lyre."

And yet Professor Leo reaches "auf deductiven wie inductiven Wegen" the confident conclusion, p. 7: Die Betrachtung der dichtenden Personen,

der Verskunst, der Sprache, alles gleichermassen führt dazu die Vorstellung abzuweisen, dass der Saturnier ein accentuirendes Mass gewesen sei. Ignoring the bed-rock of Ritschl's *cum quantitatis severitate summa accentus observationem, quoad eius fieri posset, conciliatam esse*, which is as true for the quantitative verses of Livius and Naevius as of Plautus and Terence, Leo has preferred the shifting sands of Wilhelm Meyer's "Nachweis dass die weitgehende Uebereinstimmung von Wort- und Versaccent im Versinnern zum grossen Teil durch die Einfachheit des lateinischen Accentgesetzes zusammen mit den Bedingungen des lateinischen Versbaues herbeigeführt worden ist." Lindsay would have been a far safer guide, *Amer. Journ. of Philol.*, Vol. XIV (1893), pp. 140 f.: "Recent investigation has not merely confirmed Ritschl's famous thesis that the quantitative metre of Plautus and Terence showed a great regard for the accentuation of words (*cum-quantitatis severitate summa accentus observationem, quoad eius fieri posset, conciliatam esse*), but has gone far to prove that the metrical ictus, or 'beats,' of dramatic lines coincide more closely with the ordinary accentuation of the Latin sentence than even Ritschl himself contemplated. Plautus and Terence never allow a metrical ictus like *genēra*, Terence never one like *pectōra* (Plautus allows this only seldom, and under definite conditions); both writers, when they let a spondee take the place of an iambus or a trochee in those feet of iambic or trochaic lines from which spondees are excluded by the Greek comedians, never permit the metrical ictus of such a spondee to clash with the natural accent of the word."

With this undisputed doctrine, which reveals in clear light the powerful limitations set by the natural rhythm of accent to the artificial rhythm of *ictus*, compare now the hopeless error of the *Saturnischer Vers*, p. 4: Man muss also zugeben, dass in einem volksmässigen lateinischen Verse Rücksicht auf die Wortbetonung zu erwarten ist. Aber daraus zu folgern, der ursprüngliche italische Vers sei accentuirend gewesen, ist ein Fehlschluss. Zwischen Rücksicht auf Wortbetonung im Verse und Wortbetonung als Princip der Versbildung ist nicht ein Unterschied des Grades, sondern des Wesens. Das Wesentliche ist, welches Mittels sich der Vers bedient, um den Rhythmus in die Erscheinung treten zu lassen. Dies Mittel ist die Quantität, nicht der Accent, für den plautinischen wie für den vergilischen Vers. Die Rücksicht auf die Wortbetonung geht nur so weit, dass sie den durch die Quantität bestimmten Icten angeglichen wird. Die Betonung, das betonte Wort, die betonte Wortgruppe, ist Stoff für den lateinischen Vers, nicht Form. Das dritte

mögliche Mittel den Rhythmus zu gestalten, die Silbenzählung, hat sich in der indischen Metrik mit der Quantität, in der romanischen mit dem Wortaccent im Reihenschluss verbunden. Nichts derart zeigt die römische Metrik; sie hängt, von dem 'accentuirenden' Saturnier abgesehen, an der Quantität. Wäre es anders, so müsste eine kurze betonte Silbe, d. h. eine kurze Stammsilbe oder Innensilbe, als Hebung im Verse erscheinen können; aber es gibt kein *dābunt* in der römischen Metrik.

Thus Professor Leo plunges headlong into the yawning chasm of the *nimum demonstrare velle*, p.4: Auch die Dehnungen kurzer Stammsilben um des Verses willen, die der griechischen Metrik vertraut sind, wie *ῥῆαρι* und dann *ῥῆωρ*, sind der römischen Metrik fremd. Therefore clearly Latin metric is more strictly quantitative than Greek!

Let us try and untangle this jumble of bad premises and worse conclusions. Comparative philology establishes the fact that the powerful stress accent of Latin carries with it a stress rhythm in prose and verse. Consequently, all quantitative dress, whether in verse or prose, can only enter as an external and artificial ornament to the underlying rhythm of stress. Latin quantities are a mechanical imitation of Greek quantities. It is an error to suppose that there is any difference between them. The Roman was proud even to reproduce the little licenses of Greek metric. Witness, for example, the frequent use of iambic words like Leo's *dābunt* in the first foot of Catullus' Phalaeceans: why Catullus' avidity here for what Leo strangely regards as entirely excluded from Latin metric? The answer is, simply because the tripudic rhythm perfectly reproduces the quantitative, and thus renders the quantitative license harmless; the accentual thesis takes the place of the metrical thesis:

Meas esse aliquid putare nugas.

$$\begin{array}{c} \acute{A}-AG \mid \acute{A} - A - \overset{s}{G} \parallel A-\acute{A}-G \mid \acute{A}-AG \\ \downarrow \text{ } \downarrow \mid \downarrow \text{ } \downarrow \mid \text{ } \downarrow, \downarrow \mid \downarrow \text{ } \downarrow \mid \downarrow \text{ } \downarrow \end{array}$$

On the other hand, the nature of the Latin bisyllabic stress makes impossible the imitation of such a license as *ῥῆαρι*, since in Latin two such initial syllables being subsumed under one acute breath must forever remain pyrrhic.

Finally, to revert to the statement of Lindsay, why is the spondaic word not allowed to substitute the iambic in *both* feet of the scenic dipody? The answer is undoubtedly, because the accent of the iambic word invades the thesis syllable and so helps to neutralize the reversal of the

rhythm, whereas the accent of the spondaic word being confined to the

arsis lends its whole strength to that reversal: $\begin{matrix} \downarrow & \downarrow & \downarrow & \downarrow \\ \text{viro} & = & \text{viro}; & \text{but} \\ \text{A-G} & & \text{A-AG} \end{matrix}$

$\begin{matrix} \downarrow & \downarrow \\ \text{magno} & \text{remains} \end{matrix}$ paracatalectic. Hence the powerful prestige of the A-G

iambic wordfoot in all ages of Latin quantitative verse: e.g. at the close of the senarius, dactylic pentameter, etc.

Thus everywhere the Latin accent is the sole solvent of the quantitative problem, when it arises, and Leo's confident postulation of a quantitative rhythm in Latin on the ground: wäre es anders, so müsste eine kurze betonte Silbe, d. h. eine kurze Stammsilbe oder Innensilbe, als Hebung im Verse erscheinen können; aber es gibt kein *dábunt* in der römischen Metrik—amounts to a sophistical contradiction in terms. The only legitimate inference from the absence of a short accented syllable as a substitute for a long accented syllable in Latin "quantitative" verse would be that the Romans knew the difference between a long and short syllable, when they were dressing their accentual rhythm in a quantitative garb. Why should they punch holes in the beloved robe? In reality, es gibt *nur dábunt* in der römischen Metrik, whether before or after "Vopiscus," whenever the artificial dress is ignored:

Malum dábunt Metelli Naevio poetae.

$\begin{matrix} \text{A-AG} & \text{A-AG} & | & \text{A-A-G} & || & \text{A-O-G} & | & \text{A-A-G} \end{matrix}$

Hence every *dábunt* is an artificiality. Professor Leo is therefore face to face with the curious alternative of his choice, p. 5: Ich würde, wenn die Quantität am Saturnier wirklich versagte, es vorziehen vorläufig nichts zu wissen, als dass ich an einen accentuirenden Saturnier glaubte. Denn wer sich die Dinge anschaulich zu machen sucht wird finden, dass es ein Unglaubliches ist, was man uns glauben machen will.

And yet let us see what Leo would have us believe, p. 5: Livius war der Begründer einer römischen Verskunst, kein Dilettant, kein mechanisch nachformender Versemacher; ein frei nachschaffender Künstler, der die griechischen Formen auswählte und neu gestaltete, Gesetze gab wo im Griechischen Freiheit war, Wahl gab wo im Griechischen Zwang war, Regeln abtat und zutat, eine Gesetzgebung die sich den Bedingungen der lateinischen Sprache anschmiegte, denn sonst hätte sie nicht gedauert. Das Princip dieser Gesetzgebung war die Quantität. Nae-vius hat an der Kunst des Livius nichts geändert, er hat den Schatz

seiner Formen erweitert. Was diese Männer taten, indem sie in diesen Formen dichteten, war ihre Lebensarbeit. Nun sollen dieselben Männer ihr Epos in accentuirenden Versen gedichtet haben, weil die urrömischen Verse nach dem Accent gebaut waren. Wenn Livius und Naevius das getan hätten, so hätten sie ihre eigne Formenkunst nicht nur aufgehoben, sondern auch selbst widerlegt. Es ist völlig unwahrscheinlich, dass sie es getan haben.

And so Professor Leo asks us to believe that the same masters of quantitative rhythm, whose art is apparent to every eye in their quantitative verses, must necessarily have used the same principle in their Saturnians, whose quantitative character has defied analysis for more than two millennia of scholars. If that were credible, then indeed it might be said truly: Wenn Livius und Naevius das getan hätten, so hätten sie ihre eigene Formenkunst nicht nur aufgehoben, sondern auch selbst widerlegt. Es ist völlig unwahrscheinlich, dass sie es getan haben.

The final argument of the *Saturnischer Vers* against the possibility of the Saturnian's having been an accentual instead of a quantitative verse is derived from a consideration of the Latin language itself. And here we find the root of all metrical evil in a false conception of the nature of the Latin accent, with its attendant brood of wrong inductions ("Jambenkürzung," "das jüngere Accentgesetz," etc.), p. 6: Wie im römischen Verse Quantität und Accent sich ausgleichen, aber so dass die Quantität die Führung hat, so in der Sprache. In der lateinischen Sprache sind zu Beginn der litterarischen Zeit die Quantitäten fest, ausser wenn Doppelformen bestehen (*duxerunt, duxerunt*), wenn ein Lautgesetz noch nicht ausgewirkt hat oder in seiner Wirkung erschlaft (*vocalis ante vocalem*), wenn Auslautsilben abnehmen. Die Quantität ist im Kampf mit dem Accent, sie bequemt sich ihm in gewissen Fällen an (Jambenkürzung, Lautverlust bei Wortanschluss), wie sie ihn ja auch im Verse hervortreten lässt, aber im ganzen hat sie ihn bezwungen. Das beweist das jüngere Accentgesetz. Wenn jemals der Accent die Quantität überwunden hätte, so wäre für dies Accentgesetz kein Raum mehr gewesen. Der Verfall der Quantität ist eine Erscheinung der Zeit, in der auch die accentuirenden Verse anfangen.

This confession of accentual faith would have swelled the naughty heart of Tyrannio Amisenus with pride at thought of the success of his μέση προσῳδία! Leo's theory of the Latin accent and its relation to quantity is the sublimated deposit in modern times of all the fictions of hellenizing grammar in its Ciceronian prime. The history of Latin as of Old-Irish speech reveals a powerful stress-accent that dominates quantity

with rough-shod supremacy. The classic regulation of quantity was a sheer artificial convention foreign to the nature and usage of Latin speech. Here stress of utterance reigned supreme, whereas syllabic structure was but its passive and subservient support. Hence the Varronian distinction between the hellenizing *metrici* and the native *rhythmi*, Keil IV. 533: Longitudo verborum duabus in rebus est, tempore et syllabis. tempus ad rhythmicos pertinet, syllabae ad metricos. inter rhythmicos et metricos dissensio non nulla est, quod rhythmi in versu *longitudine vocis* (that is, by rapidity of utterance, not by length of syllable) tempora metiuntur et huius mensurae modulum faciunt tempus brevissimum (the quickest stress), in quo cum quae syllaba enuntiata sit brevem vocari (it is called short, whether it is really so or not); metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur, tempus autem brevissimum intellegi, quod enuntiationem brevissimae syllabae cohaerens adaequaverit. itaque rhythmi temporibus syllabas, metrici tempora syllabis finiunt.

Tyrannio's "jüngeres Accentgesetz" was of course intended to make it appear that the Latin *accentus* was like the Greek subservient to quantity, but the tripudium teaches us that the *tempora* were rigidly fixed in character and position,—initial acute, penultimate acute, and ultimate grave. The penultimate acute becomes antepenultimate only because it demands adequate support:

p	e	r	f	e	c	i	:	p	e
f	e	r	f	i	c	i	a	s	:
p	e	r	f	e	c	i	m	u	s
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
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A	—	A	—	G	—	A	—	A	—
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A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
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A	—	A	—	G	—	A	—	A	—
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A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
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A	—	A	—	G	—	A	—	A	—
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A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
—	—	—	—	—	—	—	—	—	—
A	—	A	—	G	—	A	—	A	—
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Zero Stress in Latin Speech and Rhythm, Proceedings of the Amer. Philol. Ass., Vol. XXXIX (1909), pp. xxi ff.

It is clear that Leo has fallen a victim to a fundamental methodic blunder,—that of attempting to solve the problem of a people's rhythm without the least inquiry into their accent. Every known fact in the history of the Latin language refutes the notion that at any period quantity had ever gained the upper hand of accent. That notion is one of those hellenizing fictions which is directly traceable to the "cultural philanthropy" (Cicero *ad Att.* xii. 6) of Roman hellenomania. Comparative grammar has refuted these hellenizing affiliations *auf Schritt und Tritt*, and sternly relegated the Latin to the Italico-Keltic fold; cf. Brugmann, *Grundriss der Vergl. Gram.* I. 59: Vorwiegend expiratorische Accentuierung zeigt sich in den altitalischen Sprachen, im Keltischen, Germanischen, Baltisch-Slavischen und Armenischen, vorwiegend musikalische im Altindischen und im Altgriechischen. Im Laufe der Sprachgeschichte lässt sich öfters Übergang von der einen zur andern beobachten, z. B. hat das Neugriechische im Gegensatz zum Altgriechischen vorwiegend expiratorischen Accent bekommen. There is absolutely no ground for believing in a reversal of this process in the history of Latin speech, whose stress accent has therefore always been incompatible with the supremacy of quantity, and consequently with a genuinely quantitative rhythm.

The proposition, therefore, that "die Betrachtung der dichtenden Personen, der Verskunst, der Sprache, alles gleichermassen führt dazu die Vorstellung abzuweisen, dass der Saturnier ein accentuirendes Mass gewesen sei" is clearly refuted on its own grounds.

Equally fallacious are Leo's grounds for the proposition that "die römischen Grammatiker sehen den Saturnius als quantifizierenden Vers an und analysieren ihn demgemäss." Every Roman grammarian knew that the Saturnian like all Latin verse was tripudic and accentual. Caesius Bassus pretended to be able to show that the tripudic rhythm of the Saturnian verse was modulated from the beginning to the Greek thesis, but without regard to quantity. This of course was easy to do with the aid of the *pollex honestus*, or classic artificial stress. The result was what was called *rhythmus*, that is tripudic accentual rhythm of the double thesis made to sound like Greek rhythm of the single thesis by a suitable arrangement of the tripudia and, when necessary, by the introduction of an artificial stress to prevent the accentual rhythm from reversing the new thesis and arsis.

This is that *Unding* to which classic metric reduces itself when it drops the false-face of the quantitative thesis. Leo has therefore misinterpreted the remark of Servius on Verg. *Georg.* II. 385 (*versibus incomptis ludunt*): Id est carminibus Saturnio metro compositis, quod ad rhythmum solum vulgares componere consuerunt. *Metrum ad rhythmum solum componere*, says Leo (*Sat. Vers* 7, footnote 1), heisst Verse machen ohne die Regeln des Versbaues zu beachten, so dass nur der Tonfall herauskommt. Dabei braucht der Wortaccent nicht beachtet und die Quantität nicht verletzt zu sein.

Here is one of Professor Leo's characteristic contradictions in terms: Verse machen ohne die Regeln des Versbaues zu beachten, so dass *nur der Tonfall* herauskommt =

Verse machen ohne den Wortaccent zu beachten und *ohne die Quantität zu verletzen*.

If "nur der Tonfall" means anything, it means "Tonfall ohne Quantität;" it cannot mean "Tonfall ohne die Quantität zu verletzen." Therefore, clearly, Servius' *ad rhythmum solum* means *ad rhythmum sine quantitate*, which is the old hoax of Caesius Bassus in its triumphant progress down the ages.

Thus Leo's interpretation of our grammatical tradition, which is based upon the contradiction *ad rhythmum solum* = *ad rhythmum nec sine quantitate*, tumbles together in hopeless ruin, and the criticisms which he launches at L. Müller, Bährens, and others, apply more justly to the *Saturnischer Vers*.

Still another of these curious self-contradictions is apparent in Leo's argument to prove that Varro (and the other predecessors of Bassus) "so gut wie Caesius den Saturnier als einen nach demselben Princip wie alle andern lateinischen Verse gebauten Vers ansah, denn er leitete ihn aus dem Septenar oder aus dem Senar ab, genau wie die andern. Die Vorstellung, dass der Saturnier etwas anderes als ein quantitirender Vers gewesen sei, ist damit für Varro ausgeschlossen. Damit ist, wie jeder zugeben wird, bewiesen, dass Aelius Stilo gleichfalls den Saturnier für quantitirend hielt. Stilo aber hat die Salierlieder commentirt. Sein Zeitgenosse und auch Varro's war Accius, der selbst Saturnier gedichtet hat (Cic. pro Arch. 27 mit schol. Bob.). Es ist unmöglich anzunehmen, dass er accentuirende Saturnier gebaut, Stilo und Varro quantitirende gelesen haben. Hier aber haben wir einen Zipfel der Production gefasst, von der wenigstens bisher noch niemand hat annehmen wollen, dass sie zu verschiedenen Zeiten verschiedenen Principien gefolgt sei.

In welcher Richtung auch man diese Ueberlegung verfolgen mag, sie führt den accentuirenden Saturnier ad absurdum (*Sat. Vers.* 9).

The premise to this contradictory conclusion appears on the preceding page, 8: Das Kapitel über den Saturnier beginnt: *De Saturnio versu dicendum est, quem nostri existimaverunt proprium esse Italicae regionis; sed falluntur.* Dass Varro die hier bekämpfte Ansicht vertreten hat, wissen wir durch ihn selber (*De Ling. Lat.* VII. 36 *Faunos versibus quos vocant Saturnios in silvestribus locis traditum est solitos fari.* Vgl. Festus 325). Es ist ganz in Caesius' Art, so gegen seine Gewährsmänner zu polemisieren (*Hermes* XXIV 281). Daraus ist es gewiss, dass die bei ihm folgende Identificirung des Saturnius mit griechischen Versen nicht von Varro herrührt.

In other words, we are asked to believe that Bassus is essentially at one with those with whom he claims to be essentially at variance. Had his predecessors recognized the same principle of Saturnian structure as he, his Greek examples would confessedly have proved nothing, since in that case the verse could not possibly have been regarded by those predecessors as peculiar to Italic soil. Did not Accius, Stilo, and Varro know as well as "ein in Metrik dilettirender Poet," that quantitative verses could be found in Greek poets?

Clearly, then, Accius, Stilo, and Varro regarded the Saturnian verse as Latin rhythm pure and simple,—tripudic *numerus*, or stress-count, native to Italic soil. Bassus was equally well aware of the fact, but pretended to have discovered that the verse had been modulated like all subsequent Latin verse to the rhythm of the quantitative thesis,—thus turning to fraudulent account the opportune technique of Livius Andronicus and Naevius; cf. *The Sacred Tripudium*, p. 23; *The Literary Saturnian*: Part II, pp. 19 ff.; *The Evolution of the Saturnian Verse*, Proceed. of the Amer. Philol. Ass., 1909, xxxiii f. The exact nature of the fraud, and the success which attended it is celebrated in the eulogy of his congenial friend Persius (*Sat.* VI):

Mire opifex numeris veterum primordia vocum
Atque marem strepitum fidis intendisse Latinae!
Mox iuvenes agitare iocis et pollice honesto
Egregius lusisse senes!

Professor Leo has taken so seriously this pseudo-science addressed to a pseudo-scientific public as to conclude, p. 9: Bassus schliesst mit der Herleitung des Saturniers aus dem zweiten Kolon des jambischen

Septenars und dem phallicon. Such a refinement of rhythmic ætiology is wholly foreign alike to Bassus' learning and to his claim. He makes his argument focus on the Livian type:

Malum dabunt Metelli Naevio poetae,

because he saw that it was ready-made to suit the artificial *ictus*, although he had to forge a line from "Naevius" to make it quantitatively plausible. This type is only one of many, and not the source of the countless others, whether "Greek" or Latin: A Graecis enim *varie et multis modis* tractatus est, non solum a comicis, sed etiam a tragicis. nostri autem antiqui, ut vere dicam quod apparet, usi sunt eo non observata lege *nec uno genere custodito*, ut inter se consentiant versus, sed praeterquam quod durissimos fecerunt, etiam alios breviores, alios longiores inseruerunt, ut vix invenirem apud Naevium, quos pro exemplo ponerem.

Bassus therefore admits that there is no single type from which the others may be derived: that much to be desired type is a fiction of Professor Leo's imagination, bent upon the task of making Wilamowitz's excellent doctrine of the Greek choriambic dimeter solve the problem of the Saturnian verse, p. 75: Ich verfolge hiermit Gedanken die Wilamowitz kürzlich ausgesprochen und besonders durch Belege aus Euripides, Pindar und Timotheos begründet hat (Ber. der Berl. Ak. 1902 S. 865, Timotheos S. 30. Dazu Gött. Gel. Anz. 1898 S. 148),—and so on to the end of the *Saturnischer Vers* on page 79. Hellenizing grammar in the twentieth century!

And yet (another of those curious contradictions), the same page (9) which tells us: Bassus schliesst mit der Herleitung des Saturniers aus dem zweiten Kolon des jambischen Septenars und dem phallicon—goes on to admit a little lower down: Diese Erklärung (*hic enim Saturnius constat ex hipponactei quadrati iambici posteriore commate et phallico metro*) betrifft nur die eine Form, als deren eigentlicher Mustervers *malum dabunt Metelli Naevio poetae* bezeichnet wird. In other words, Bassus' derivation of the Saturnian = Bassus' derivation of a single type of the Saturnian. Compare *The Literary Saturnian: Part II*, pp. 19-25.

Let us rather feel sure that Caesius Bassus has simply laid hold of the most perfectly suited form of that type, which Livius Andronicus expressly constructed as an iambico-trochaic propaedeutic, and which was therefore most perfectly amenable to Bassus' iambico-trochaic falsification. That most perfectly suited form was obviously the perfectly modulated, whether for tripudic or quantitative purposes:

A-AG A-AG | A-A-G || A-O-G | A-A-G,

which would give quantitatively (with perfect harmony of the Latin and Greek thesis):

A-ÁG A-ÁG | A-Á-G || Á-O-Á | A-Á-G.

To conclude that Bassus was unacquainted with Livius because he does not mention him would be perilously guileless. On the contrary, the opposite conclusion is the more likely. However that may be, it was easier for Bassus to manufacture a seductive quantitative Saturnian than to find one by accident in either Livius or Naevius, and so he makes his improvised lampoon upon Naevius the climax of his fraudulent demonstration at Naevius' expense:

Malum dabunt Metelli Naevio poetae.

A-AG A-AG | A-A-G || A-O-G | A-A-G
 ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪
 H H H H H H H H

The possibly genuine line of Naevius, which he has already quoted,

Novem Iovis concordēs filiae sorores

A-AG A-AG | A-A-G || A-O-G | A-A-G
 ∪ ∪ — — ∪ ∪ ∪ ∪
 H H H H H H H H

would have answered just as well, but the *sub rosa* jest would have been sacrificed in the very climax; cf. Persius VI. 5:

Mox iuvenes agitare iocis et pollice honesto
 Egregius lusisse senes!

The *Metelli* are Bassus and the rest of his clique, and they have it in for the Saturnian tripudium, as Cicero and his clique had had it in for the Classic tripudium. And the method of both is the same: an imposing citation of fashionable authorities ("Euripides, Callimachus, Archilochus, etc.," on the one hand, "Glaucus Samius, Hermocrates Iasius, Theophrastus, etc.," on the other), and the requisite amount of fashionable lying (the artificial *ictus*, in the one case, and the artificial *accentus*, in the other). We may be reasonably sure that Bassus had Tyrannio's *tenuis theopla* up his sleeve. Had he known also Wilamowitz' *Choriambische Dimeter*, Leo's *Saturnischer Vers* would have been anticipated *in toto*.

The fundamental error of Professor Leo's Saturnian method lies in the fact that he attempts to study problems of historical evolution backwards. To this fatal step he was led as a result of entering upon his task with a preconceived theory. That theory was the hellenizing fraud of Caesius Bassus, supplemented by the Greek doctrine of the choriambic dimeter. Consequently, the *Saturnischer Vers* proceeds backwards from the Saturnian theory of Bassus and the Saturnian practice of Naevius, and consequently the entire pathway of the investigation is one continued pragmatic effort to make an *ex post facto* theory fit conditions which were never contemplated in its original construction. Here again Leo has deliberately forsaken the well-established way of Ritschl, *Sat. Vers* 12: Seit Ritschl gilt es als feststehend, dass man über den Saturnier die Inschriften zu befragen habe und aus den litterarischen Versen nur Beispiele für das was die Inschriften lehren, darüber Hinausgehendes aber überhaupt nicht entnehmen könne. Leo's justification of his practical reversal of the axioms of historical inquiry is a characteristic *petitio principii*, p. 12: Die Sache liegt so. Von Inschriften vorlitterarischer Zeit kann man kaum sprechen; die Inschriften litterarischer Zeit stehen entweder ausserhalb der Technik oder unter dem Einfluss der litterarischen Technik. Bei der Untersuchung von Versen hat die kunstmässige Form den Vortritt; erst von ihr aus kann man die volksmässigen Abweichungen und ob sie Ursprüngliches widerspiegeln, beurteilen. Principiell ist also von den litterarischen Versen auszugehen, so gut beim Saturnier wie beim Hexameter.

An unprejudiced examination of these very epigraphic and extra-literary fragments shows on the contrary, that the literary Saturnian is but a distinctly specialized phase of an extra-literary genus, and that therefore any scientific theory of the nature of the verse must be based solidly on this manifold extra-literary genus, and not on the narrow hellenizing species of Livius and Naevius: cf. *The Sacred Tripudium*, Anderson Brothers (University of Virginia), 1909; *The Literary Saturnian*: I-II, 1910. It appears at once from such a comparison of the extra-literary and the literary fragments that the literary model,

Virum mihi Camena insece versutum,

is in its first colon, *virum mihi Camena*, but one of many varieties, and in its second colon, *insece versutum*, a distinct invention of Livius Andronicus. The obvious motive of this metrical schoolmaster of the Romans was to prepare the way for the "quantitative" Saturnian with the artificial ictus:

Malum dabunt Metelli Naevio poetae,

A-AG A-AG | A-A-G || A-O-G | A-A-G
 ∪ [s] ∪ [s] | ∪ — — || — ∪ — | ∪ — —

in a word, to furnish the non-quantitative tripudic ground-work for Roman scenic "quantitative" technique:

Laudo malum quom amici tuom ducis malum.

A-G A-AG | A-A-G || A-A-G | A-AG
 — s ∪ — | ∪ — — || ∪ — — s | ∪ —

Accordingly Leo's *Mustervers* turns out to be a mere hellenizing fabrication put together by Livius for a special purpose, and utilized by Bassus for his fraudulent propagandism to a gullible constituency.

The uniqueness of this *Mustervers*, which is the bed-rock of the *Saturnischer Vers*, becomes obvious the moment we get outside the sphere of Livian imitation. Let us follow that extra-Livian tradition and observe what astounding feats Wilamowitz' choriambics are forced to perform in the *Saturnischer Vers*. The conclusion will force itself upon us, that the first rhythmic bar of the *Mustervers*, *malum dabunt*, is a special and purposive *affectation*, and the third *Naevio* a special and purposive *innovation*, of the Livian technique:

Carmen Arvale, *The Sacred Tripudium* 31,

↓ ↑ ↓ ↑ | ↓ ↑ ∪
 1. Enos Lases iuvate
 A-AG A-AG | A-A-G
 ∪ / ∪ / | ∪ / ∪ : *Saturnischer Vers* 61.

↓ ↑ ↓ ↑ | ↓ ↑ ↓ ↑ || ↓ ↑ ↓ ↑ ∪ ∪ | ↓ ↑ ↑
 2. Neveluem ruem Marmar sinas incurrere in pleores
 A-G A-AG | A-AG A-G || A-AG A-A-O-G | A-A-G
 — ∪ ∪ ∪ / | — / ∪ / || — / ∪ / — / / : *Sat. V.* 49.53

The reference in the table of contents to p. 58 furnishes no allusion to this line. A comparison of the accentual with the quantitative bars reveals in lurid light the forced and artificial character of this choriambic misfit. The statement (p. 49), Dagegen ist es unbedenklich, *neve* als einsilbig gesprochen anzusehn, is a fiction of grammatical pragmatism, fathered by Skutsch (*Plautinisches und Romanisches*, 1892), but not even formally claimed by him. We have already had occasion to refute this fiction *in toto*; cf. also *Literary Saturnian*: Pt. II, pp. 104 ff. *Neve*

was never "einsilbig:" when the Roman wanted that, he wrote *neu*. The accentual rhythm of the line is balanced and smooth, the "choriambic" a veritable

Monstrum horrendum informe ingens cui lumen ademptum, the match to which was never heard on earth, and which not even hellenizing pragmatism could reproduce over night without a little preparatory exercise of the *pollex honestus*. And how unlike the *Mustervers*!

3. $\begin{array}{ccccccc} \cup & \downarrow & \cup & \cup & \downarrow & \cup & \downarrow \\ \text{Satur} & \text{fure} & \text{fere} & \text{Mars} & \text{limen} & \text{sali} & \text{sta} & \text{verber} \\ \text{A} & - & \text{A} & | & \text{A} & - & \text{A} & || \text{A} - \text{G} & \text{A-AG} & | & \text{A} & - & \text{A} & - & \text{G} \\ \cup & \downarrow & \downarrow & \cup & \downarrow & \cup & \downarrow & \cup & \downarrow & \cup & \downarrow & \cup & \downarrow & \cup & \downarrow & \cup \end{array}$
: *Sat. Vers* 49.53

Instead of *fure* (cf. Horace, *Carm.* I. 2.37 *Heu nimis longo satiate ludo*), Leo adopts Buecheler's purely hypothetical *fu*. It will not be necessary to comment on this "choriambic" monstrosity, except to call attention to the inconsistent distribution of the elements in *satur fu*, on the one hand,—where the *fu* is violently torn away from its proper context *satur* in order to coöperate in that attractive looking "choriambus" *fu fere Mars*,—and *sta verber*, on the other. And let us not forget to watch out for the *Mustervers*!

4. $\begin{array}{ccccccc} \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow \\ \text{Semunis} & \text{alternei} & \text{advocabitis} & \text{conctos} & & & & & & & & & & \\ \text{A} & - & \text{A-G} & | & \text{A-A} & - & \text{G} & || & \text{A-O-A-O-G} & | & \text{A} & - & \text{G} \\ - & \downarrow & \downarrow & | & - & \downarrow & \downarrow & || & \downarrow & \cup & \downarrow & - & \downarrow & \downarrow & : \text{Sat. Vers } 39.52. \end{array}$

Leo wrongly rejects *advocabitis* for *advocabit*, but the *alternei* refers to the *Lases* and *Marmar*, which are thus subjects to *advocabitis*. Here then we are introduced (p. 51) to a host of examples where the *Mustervers*-hypothesis begins to go to pieces; they have no "diaeresis after the second thesis:" Es ist eine grosse Zahl von zweiten Kola überliefert, die keinen Wortschluss haben, der als zweite Hebung angesehen werden könnte. Diese Kola haben keine Diärese, denn es ist nicht statthaft, eine andere als die durch die Form *insec6 versutum* gesicherte anzusetzen. Shades of Mommsen's *Voraussetzungslose Wissenschaft*!

5. $\begin{array}{ccccccc} \downarrow & \downarrow & \downarrow & \downarrow & | & \downarrow & \downarrow & \downarrow \\ \text{Enos} & \text{Marmar} & \text{iuvato} & & & & & \\ \text{A-AG} & \text{A} & - & \text{G} & | & \text{A-A-G} & & \\ \cup & \downarrow & - & \downarrow & | & \cup & \downarrow & \downarrow & : \text{Sat. Vers } 27.61. \end{array}$

Here we are confronted with a host of verses, which overwhelmingly disprove any such claim as that the "quantitative" technique of the

Saturnian finds the shadow of a support in the quantitative technique of Plautus and Terence. Lindsay, as we saw, has already pointed out (A. J. P. XIV. 166), that "while Plautus shows a marked repugnance to the incidence of the metrical ictus on the final syllable of spondaic words and endings, the quantitative theory in its usual form requires this discordant clash of ictus and accent in an overwhelming majority of Saturnian lines." We have already shown why the iambic word, being in reality biaccentual (A-AG), is welcome everywhere and obligatory in the last foot, as against a spondaic word, because the iambic word gives practical harmony of the Greek and Latin thesis:

Laudo malum quom amici tuom ducis malum.
 A - G A - AG | A - A - G || A - A - G | A - AG
 — $\frac{s}{s}$ — $\angle$ | — $\angle$ — || $\angle$ — — $\frac{s}{s}$ | — $\angle$
 C H H H C H

This is universally the rule in Plautus and Terence, and it is in no wise weakened, but on the contrary wholly confirmed by Leo's five citations, which merely show an interchange between the positions of harmony and contrast in each of the dipodies involved, p. 27:

Capt. 118 Satis est numquam postilla
 A - A A - G | A - A - G
 — $\angle$ — $\frac{s}{s}$ | — $\angle$ — : *Sat. Vers 27.*
 H C H

Merc. 570 Nam nunc si illuc intro ieris
 A - A A - G | A - A - G
 — $\angle$ — $\frac{s}{s}$ | — $\angle$ — : *Sat. V. ibid.*
 H C H

Pers. 465 Sed satin estis meditati
 A - A A - G | A - A - G
 — $\angle$ — $\frac{s}{s}$ | — $\angle$ — : *Sat. V. ibid.*
 H C H

Poen. 1093 Leno hic habitat vicinus
 A - A A - G | A - A - G
 — $\angle$ — $\frac{s}{s}$ | — $\angle$ — : *Sat. V. ibid.*
 H C H

Ter. Heaut. 467 $\frac{1}{A} - \frac{1}{A} \quad \frac{1}{A} - \frac{1}{G} \quad | \quad \frac{1}{A} - \frac{1}{A} - \frac{1}{G}$
 Sic facere illud p̄r̄magni
 $\frac{1}{H} \quad \frac{1}{C} \quad | \quad \frac{1}{H}$: Sat. V. ibid.

Leo is therefore very wrong when he says of these examples (p. 27): Sie sind nach Rhythmus und Wortfigur mit den angeführten saturnischen Halbversen identisch. On the contrary, each one of them represents the usual *petitio principii*, upon which the *Saturnischer Vers* so often relies:

Naev. 4, 2 $\frac{1}{A} - \frac{1}{G} \quad \frac{1}{A} - \frac{1}{G} \quad | \quad \frac{1}{A} - \frac{1}{A} - \frac{1}{G}$
 Noctu Troiad exhibant
 $\frac{1}{C} \quad \frac{1}{C} \quad | \quad \frac{1}{H}$: Sat. V. 26 ff.

Thus of Lindsay's "overwhelming majority of Saturnian" examples Leo has not produced a single vindication out of Plautus and Terence. And the reason why they cannot be found is because, of course, the artificial *ictus* could not be tolerated more than once in the same dipody. Hence the *reductio ad absurdum* of the "quantitative" Saturnian, in general, and of Leo's particular conclusion from scenic technique, p. 30: Man kann das Resultat so formuliren, dass die metrische Bildung des Saturniers von der der scenischen Verse nur so weit abweicht, als die Bedingungen der speciellen Versbildung abweichen, dass aber im Princip und darum in den Erscheinungen, die nicht durch besondere Eigenschaften der Verse modificirt werden, beide vollkommen übereinstimmen.

6. $\frac{1}{A} - \frac{1}{A} - \frac{1}{G} \quad \frac{1}{A} - \frac{1}{A} - \frac{1}{G} \quad \frac{1}{A} - \frac{1}{A} - \frac{1}{G} \quad \frac{1}{A} - \frac{1}{A} - \frac{1}{G} \quad \frac{1}{A} - \frac{1}{A} - \frac{1}{G}$
 Triumpe triumphe triumphe triumphe triumphe
 $\frac{1}{C} \quad \frac{1}{C} \quad \frac{1}{C} \quad \frac{1}{C} \quad \frac{1}{C}$: Sat. V. 31. 58.

Here we come upon another host of examples, which demonstrate the fictitious nature of Leo's diaeresis for both cola, thus knocking every prop from beneath his theory. These fatal examples are more numerous than is indicated in the *Saturnischer Vers* on p. 31 or elsewhere.

Entirely impossible too is this particular line, and Leo's defense of it, p. 58: Warum der fünfmalige Ruf? Weil fünf *triumpe* einen richtigen Vers geben. Usener had taught us better. No such line is possible,

because its principle is utterly arbitrary. Why should three *triumpe*'s be thought to balance rhythmically two? Only two solutions of the five *triumpe*'s are possible: either

Triumpe triumpe triumpe triumpe
Triumpe

or

Triumpe triumpe
Triumpe triumpe
Triumpe.

The first of these is impossible, because by a return to v. 4 it violates the rationale of the whole. There can be no reasonable doubt that the five *triumpe*'s completed the magic spear:

↓ ↓ ↓ | ↓ ↓ ↓
 Triumpe Triumpe
 A-A-G | A-A-G

 ↓ ↓ ↓ | ↓ ↓ ↓
 Triumpe Triumpe
 A-A-G | A-A-G

 ↓ ↓ ↓
 Triumpe.
 A-A-G

Cf. *Carmen Arvale seu Martis Verber*, Anderson Bros. (Univ. of Va.), 1908; *Sacred Tripudium*, pp. 13 ff. The magic word is repeated once for each verse of the prayer.

The *Carmen Arvale* is the earliest and most comprehensive monument of native Latin rhythm. It is, and was evidently meant to be, a perfect embodiment of the laws and limits of the tripudium. The delicate rules for the sequence of the G and O tones, requiring G-G and G-A-O to follow the double accent, are beautifully and invariably illustrated. It is hideous error to rank any of its rhythmic forms "unter den Versen vulgärer Mache" (*Sat. Vers.* 49). Our examination has shown that this universal canon of Latin rhythm repudiates every supposed principle of the *Mustervers*, illustrates its first colon in new and strange light, and knows nothing of its second, *Naevio poetae*. Laws which were based on inadequate induction from the latest phase of Saturnian technique break down utterly and have no meaning for the earliest and most comprehensive phase of that same technique. And this conclusion will force itself upon us more and more as we proceed in our examination of the extra-

Livian forms. This we continue to pursue, merely discussing the examples adduced in the *Saturnischer Vers* (pp. 61-64), and everywhere confronting the quantitative theory with the tripudic facts:

Varro, *De R. R.* I. 2.27 (*Sacred Tripudium* 29),

↓ ↑ ↓ ↑ | ∪' ∪ ↑
Ego tui memini,
A-AG A-AG | A - G
∪ ∪ ∪ — | ∪ ∪ — : *Sat. Vers.* 63.

↓ ↑ ∪ ↓ ↑ | ∪' ∪ ↑
Medere meis pedibus.
A-A-G A-AG | A - G
∪ / ∪ — | ∪ ∪ ∪ : *Sat. Vers.* 63

↓ ∪ ↓ ↑ | ↓ ↓ ↑
Terra pestem teneto,
A-G A-G | A-A-G
— / — — | ∪ / — : *Sat. Vers.* 63

↓ ↑ ↓ | ↓ ↓ ↑
Salus hic maneto
A-G - A | A-A-G
∪ / — | ∪ / — : *Sat. Vers.* 63.

↓ ↓ ↑ | ∪' ∪ ↑
In meis pedibus.
A - A-AG | A - G
/ ∪ — | ∪ ∪ ∪ : *Sat. Vers.* 63.

It is safe to say that in this, as in all other cases outside the comfortable limits of the *Mustervers*, Professor Leo would find it difficult to reproduce his scansion over night. The Saturnian verse is a simple primitive verse. It is contrary to every evolutionary principle, and therefore impossible, that its technique should be so intricate: cf. Introduction to *Prolegomena*, p. 5. The use of the artificial *ictus* in *terra pestem* (— / — /) brings us face to face with that artificial dipody which is repudiated by the whole history of Latin metric:

↓ ∪ ↓ ↑ | ↓ ↓ ↑
Terra pestem teneto
s s
A-G A-G | A-A-G
— / — / | ∪ — — : *Sat. Vers.* 63.

The Latin iambico-trochaic dipody permits but a single violation of the tripudic thesis at the hands of the quantitative. Caesius Bassus was

well aware of this, when he included among his "asperrimi et ad demon-strandum minime accommodati" such a verse as (Keil VI. 265):

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Duello magno dirimendo regibus subigendis
 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 A - G A - G | A - A - G || A - O - G | A - A - G
 — — — — | — — — — || — — — — | — — — —
 : S. V. 27.37.

For in the forgery, by which he led up to this impossible scansion, he was careful to obey the law: *qui est subsimilis ei quem paulo ante posui,*

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Consulto producit eum quo sit impudentior
 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 A - A - G A - A - G | A - A - G || A - A A - O | A - G
 — — — — | — — — — || — — — — | — — — —
 : S. V. 51.76.

Leo is manifestly wrong in referring to the first colon (p. 51) as "was man fallend oder steigend lesen kann:" all of Bassus' examples are necessarily "steigend" in order to render plausible his "iambico-trochaic" Saturnian:

Turdis edacibus dolos comparas amice
 — — — — | — — — — || — — — —
 Quem non rationis egentem vicit Archimedes
 — — — — | — — — — || — — — —
 Consulto producit eum quo sit impudentior
 — — — — | — — — — || — — — —
 Duello magno dirimendo regibus subigendis
 — — — — | — — — — || — — — —
 Fundit fugat prosternit maximas legiones
 — — — — | — — — — || — — — —
 Ferunt pulchras crateras aureas lepistas
 — — — — | — — — — || — — — —

Novém Iovís concordes || filiaé soróres
 () _ () _ _ _ || _ () _ () _
 Malúm dabunt Metélli || Naevío poétae.
 () _ () _ () _ _ || _ () _ () _

Accordingly, Bassus has been careful to bury this impossible *duello magno* in the very heart of his rubbish-pile, and even to invent a line to divert attention from his fraudulent use of the artificial *ictus* in this single instance. He was far too smart to introduce another Saturnian like it, much less to try to find an example of it in Plautus or Terence.

And yet this violation of all Latin usage is the stock-in-trade of the *Saturnischer Vers*:

Varro, De L. L. VI. 21 (*Sacred Tripudium* 30),

↓ ↑ ↓ ↑ | ↓ ↑ ↓ ↑
 Novum vetus vinum bibo
 A-AG A-AG | A-G A-AG
 () / () _ | _ / () _ : *Sat. Vers* 63.)
 ↓ ↑ ↓ ↑ | ↓ ↑ ↓ ↑
 Novo veteri morbo medeor.
 A-AG A-G | A-G A-G
 () / () _ | _ / () _ : *Sat. Vers* 63.

Here again the unpardonable sin of two artificial *ictus* in the same dipody *morbo medeor!*

Already we are beginning to doubt the Latin validity of the *Mustervers* itself, *qua Mustervers*. For if the Leo-Bassus *duello magno* is absolutely un-Latin, then *fundit fugat* and *ferunt pulchrás* are only less so by one iambic word in place of a spondaic word, and *novem Iovís* and *malum dabunt* by two iambic words in place of two spondaic. And lo! the *Mustervers* proves to be no *Mustervers*, but a metrical and sophistical *lucus a non lucendo*, as the most cursory examination of Latin iambic and trochaic technique from the beginning to the end of time will convince anyone. Thus Professor Leo has made an exceptional usage the cornerstone of his hypothetical *Mustervers*. And nowhere yet, be it

observed, have we found any trace of the second Livian colon *Naevio poetae* in our extra-Livian tradition.

Macrobius, *Sat.* V. 20.18 (*Sacred Tripudium* 30),

$\begin{array}{cccc|cccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Hiberno} & \text{pulvere} & \text{verno} & \text{luto} & & & & \\ \text{A-A-G} & \text{A-O-G} & \text{A-G} & \text{A-AG} & & & & \end{array}$

$\begin{array}{cccc|cccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Grandia} & \text{farra} & \text{Camille} & \text{metes.} & & & & \\ \text{A-O-G} & \text{A-G} & \text{A-A-G} & \text{A-AG} & & & & \end{array}$

This little couplet ranks next to the Carmen Arvale itself as a consummate embodiment of Latin rhythm. The relations of the procatalectic, paracatalectic, and acatalectic wordfeet in a rhythmical period are beautifully exemplified: A-A-G and A-G are welcome everywhere, but A-O-G must not follow A-G in the same tripudic expansion; *Prolegom.* 8 ff. The older tradition knows nothing of the supposed rudeness of the lines: Paulus 93 Sic habetur *in antiquo carmine*, cum pater filio de agricultura praeciperet: 'Hiberno pulvere verno luto grandia farra Camille metes.' They have become rude only to a sophisticated generation: Macrobius V. 20.18 In libro enim vetustissimorum carminum, qui ante omnia quae a Latinis scripta sunt compositus ferebatur, invenitur hoc rusticum vetus canticum. The whole makes a perfect Saturnian of the type just discussed (*novum vetus vinum bibo: novo veteri morbo medeor*), only more artistically varied in its tripudic modulation. The words as before are grouped in exact accord with the rhythm, each grammatical comma and colon suggesting precisely its corresponding rhythmical comma and colon:

Hiberno pulvere:verno luto::grandia farra:Camille metes
 A-A-G A-O-G : A-G A-AG:: A-O-G A-G : A-A-G A-AG
 — — — — ∪ ∪ : — — ∪ — :: — ∪ ∪ — ∪ : ∪ — ∪ ∪ —

Now let us see what becomes of this beautiful old rhythmic adage under "choriambic" vivisection and hellenizing metric: Er besteht (*Sat. Vers* 63) aus drei Kola:

hiberno pulvere verno $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$ (*duello magno dirimendo*)
 luto grandia farra $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$ (*adesto Tiberine*)
 Camille metes. $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$ (*fuise viro*)

Die beiden ersten sind identisch und zwar, wie die Verteilung von Adjektiv und Nomen (*verno luto*) zeigt, sind sie zu einem Verse verbunden, auf den ein kurzer Epodus folgt.

Thus our *carmen rusticorum antiquum* (Schol. Georg. I. 101) is become a *carmen metricorum recens*! Did we not believe in Professor Leo's sincerity, we should feel inclined to reply to him in terms of Caesius Bassus' memorable apostrophes to himself: *Turdus edacibus dolos comparas amice! Quid immerentibus nocet, quid invides amicis?*

It is becoming more and more evident as we proceed with our examination of the extra-Livian tradition, that the *Mustervers* is unknown to it, and that every "law" of the *Mustervers* is ruthlessly repudiated by it:

Marcellus 21.3 (*Sacred Tripudium* 40),

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Pastores te invenerunt
 A - A - G | A - O - A - G
 — / — — / — / — : Sat. Vers 62.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Sine manibus collegerunt
 A - A - G | A - O - A - G
 — / — — / — / — : Sat. Vers 62.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Sine foco coxerunt
 A - A - AG | A - A - G
 — / — — / — : Sat. Vers 64.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Sine dentibus comederunt.
 A - A - O - G | A - A - G
 — / — — / — : Sat. Vers 64.

It becomes increasingly clear that Professor Leo's quantitative diaeresis is a fiction, which must be replaced by the fact of the tripudic diaeresis.

Marcellus 8.191 (*Sacred Tripudium* 40),

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$
 Nec mula parit
 A - A - G | A - AG

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Nec lapis lanam fert
 A - A - AG | A - G - A

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Nec huic morbo caput crescat
 A - A A - G | A - AG A - G

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 Aut si creverit tabescat.
 A - A A - O - G | A - A - G

This little monument furnishes a vivid illustration of the untold mutilations which our genuine tradition has suffered at the hands of hellenizing metric. Leo's handling of our text is as follows (*Sat. Vers* 64):

Nec huic morbo caput crescat

Aut si cre[ve]rit tabescat.

Was vorausgeht, *nec mula parit nec lapis lanam fert*, ist mit *pariet* und *feret* ein Senar (Buecheler Rhein. Mus. XXXIV 345), aber die Parallelfassungen (Heim S. 493) haben auch das Präsens.

We have now examined all of Leo's examples derived from popular and religious usage, and found that his quantitative theory breaks down at every step. He is entirely wrong in supposing (*Sat. Vers* 64: Anderes Material, das zur Nachweisung oder Bestätigung der Formen des Saturniers dienen könnte, gibt es nicht) that his examples are in any way exhaustive. All the sources which he rejects have been shown to be precisely like those which he accepts: *Prolegomena* 10 f. and 14 f; *Sacred Tripudium* 25-27, 33-37. Moreover the whole vast literature of the naïve clausula-hunters (O miseras hominum mentes, O pectora caeca!) will be found upon examination to furnish the same commata and cola which he has adopted as genuine: *Sacred Tripudium* 23-24, 33-37.

We may now pass to the examination of the *Mustervers* in the light of our literary and epigraphic tradition:

The Carmina Saliorum, *Sacred Tripudium* 22,

Varro, *De L. L.* VII. 27:

$\begin{array}{ccccccc|ccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ \text{Divom} & \text{Iovem} & \text{patrem} & \text{canite} & \text{divom} & \text{deo} & \text{supplicate.} \end{array}$

$\begin{array}{ccccccc|ccccccc} \acute{A} & -G & \acute{A} & -AG & \acute{A} & -AG & \acute{A} & -G & \acute{A} & -G & \acute{A} & -AG & \acute{A} & -O & \acute{A} & -G \end{array}$

Here on the threshold of our literary tradition we come upon an example which reduces the doctrine of the *Saturnischer Vers ad absurdum*. It is put out of the way as follows, p. 31: Die Diärese nach der zweiten Hebung ist im ersten Kolon des Saturniers, wenn es steigenden Rhythmus und vier Hebungen hat (oder drei mit weiblichem Ausgang) nicht nur Regel, sondern Gesetz. In den Fragmenten des Livius und Naevius gibt es keine Ausnahme. In *versus Saliaris* bei Varro (VII. 27) *divum empta cante, divom deo supplicate* ist das entscheidende Wort verdorben. But the entire second colon is intact, and why does not the *Saturnischer Vers* recognize its logical outcome:

Divóm Iovém patrém caníte divóm deó supplicáte?
 — ∠ ∪ ∠ | ∪ ∠ ∪ ∪ || — ∠ ∪ ∠ | — ∪ — ∪

Or if it prefer:

Divóm·Iovém patrém caníte divóm deó supplicáte?
 — ∠ ∪ ∠ | ∪ ∠ ∪ ∪ || — ∠ ∪ ∠ | ∠ ∪ ∠ ∪

Is it likely that the *populus Saturnius* would affect the antispast suggestion? We seem to have found the *terminus ad quem* of hellenizing metric.

Ter. Scaur, Keil VII. 28 (*Sacred Tripudium* 22),

Quome tonas Leucesie prae ted tremonti.
 ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ ∪ | ∪ ∪ ∪

Á - Á-AG | Á - Á-G || Á - Á | Á - Á-G
 ∪ ∪ ∠ | — ∪ ∪ || — ∠ | ∪ ∠ —

: *Sat. Vers* 40.56.

Martius Vates, *Sacred Tripudium* 28,

Isidorus VI. 8. 12:

Postremus dicas primus taceas.
 ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪

Á-Á-G Á-G | Á-G Á-G

Quantitative theory is helpless before this most universal accentual dimeter: cf. *Sat. Vers* 31.79.

Festus 165,

Quamvis noventium duonum negumate.
 ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪

Á-G Á-Á-O-G | Á-AG Á-Á-G

— ∠ ∪ ∠ ∪ ∠ || ∪ ∠ ∪ ∠

: *Sat. Vers* 49.56.

Appius Claudius, *Sacred Tripudium* 33:

Priscian I. 384.3,

Amicum cum vides obliviscere miserias:
 ∪ ∪ ∪ ∪ | ∪ ∪ ∪ ∪ || ∪ — ∪ ∪ ∪ | ∪ ∪ ∪ ∪

Á-Á-G | Á-Á-AG || Á-O-Á-O-G | Á-O-G

∪ ∠ ∠ | ∠ ∪ ∠ || — ∠ ∪ ∪ ∪ ∪

: *Sat. Vers* 45.20.

Leo writes *obliscere* in place of the tradition.

$\overset{\circ}{\cup} \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad || \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
Inimicus si es commentus nec libens aequē.

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad || \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
 $\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad || \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$

: *Sat. Vers* 34.18.

Festus 317,

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
Qui animi compotem esse

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
 $\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$

Leo has no solution for this problem; *Sat. Vers* 52.55.

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
Ne quid fraudis stuprique

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
 $\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$

: *Sat. Vers* 20.27.53.

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
Ferocia pariat.

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
 $\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$

: *Sat. Vers* 20.

In *nequid fraudis stuprique* the law of the accentual dipody is really violated, since *ne quid* = accentually, *nequid* (A-G).

Incert. Sallust. ad Caesarem I. 2,

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
Faber est suae quisque fortunae.

$\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$
 $\overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad | \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup} \quad \overset{\circ}{\cup}$

Here as so often in the case of "Gebilde die an der Peripherie wohnen" (*Sat. Vers* 63) quantitative pragmatism succumbs: *Sat. Vers* 66.

We have thus reviewed every phase of our Saturnian tradition except the inscriptions and Livius and Naevius: everywhere the *Mustervers* has been found conspicuous by its absence, and the overwhelming contradictions of all metrical experience, such as *nequid fraudis*, *primus taceas*, *terra pestem*, *aequi animi*, *morbo medeor*, which the theory of the *Mus-*

tersers entails, have reduced the quantitative theory propounded by Professor Leo *ad absurdum*. This result is confirmed by the remainder of our tradition, which shows but a single accidental example of Bassus' model:

Charisius, Keil I. 197 (*Literary Saturnian: Part I, Livius*, p. 75),

↓ ˘ ↓ ˘ | ↓ ˘ ˘ || ˘ ˘ ˘ | ↓ ˘ ˘
Ibi manens sedeto donicum videbis.

Á-AG Á-AG | Á-Á-G || Á-O-G | Á-Á-G
˘ ˘ ˘ ˘ | ˘ ˘ — || ˘ ˘ ˘ | ˘ ˘ —

: *Sat. Vers* 16. 34.40.

Innumerable, on the other hand, become Leo's violations of Latin metric law for all iambic and trochaic dipodies:

p. 26: simulac[˘] dacrimas[˘], noctu[˘] Troiad[˘], eorum[˘] sectam[˘].

p. 27: immortales[˘], flerent[˘] divae[˘], decuma[˘] facta[˘], consol[˘] censor[˘],
subigit[˘] (!) omnem[˘], facile[˘] (!) facteis[˘], terra[˘] Publi[˘], annos[˘]
gnatus[˘], duello[˘] magno[˘].

p. 30: vestis[˘] pulla[˘], scopas[˘] atque[˘], quoius[˘] forma[˘].

p. 31: quoei[˘] vita[˘], igitur[˘] demum[˘], flentes[˘] ambae[˘], inerant[˘] signa[˘].

p. 44 : consul[˘] partem[˘].

p. 45 : transit[˘] Melitam[˘].

p. 48 : regnatorem[˘].

p. 54 : Romam[˘] redieit[˘], loquier[˘] lingua[˘].

Thus the very facts of quantitative metric repudiate the theory of the quantitative Saturnian; cf. *Sacred Tripudium* 51-58, *Prolegomena* 14-15, *Literary Saturnian: Pt. I. Livius Andronicus, Pt. II. Naevius*, Anderson Brothers (University of Virginia); *Italico-Keltic Accent and Rhythm*, 1909 (containing an analysis of the Saturnians in Fiac's Hymn, with illustrations from the Latin field).

Throughout antiquity down to the rise of modern idioms the tripudium was the sole arbiter of Italico-Keltic speech and verse, and to the last quantitative metric was nothing more than the quantitative tripudium:



 Italiam fato profugus Lavinaque venit.

A - A - G | A - G || A - G A - A - O - G | A - G

In introducing quantitative versification into Latin, Andronicus adopted the principle of allowing one artificial ictus to the tripudic μέτρον, thus guaranteeing for all iambic and trochaic verse at least one accentual thesis in each dipody:

$\dot{1} \quad - \quad \dot{2} \quad \dot{3} \quad \dot{4} \quad | \quad \dot{5} \quad \dot{6} \quad \dot{7} \quad \dot{8} \quad || \quad \dot{1} \quad \dot{2} \quad | \quad \dot{3} \quad \dot{4}$
 Sollemnitusque deo litat laudem lubens.
 $\begin{matrix} s & & & & & & & & s \\ A-O-O-A-G & | & A-A-AG & || & A-G & | & A-AG \end{matrix}$

$\dot{\bar{1}} \quad \dot{\bar{2}} \quad \dot{\bar{3}} \quad \dot{\bar{4}} \quad \dot{\bar{5}} \quad \dot{\bar{6}} \quad \dot{\bar{7}} \quad \dot{\bar{8}} \quad | \quad \dot{\bar{1}} \quad \dot{\bar{1}} \quad || \quad \dot{\bar{2}} \quad \dot{\bar{3}} \quad \dot{\bar{4}} \quad \dot{\bar{5}} \quad \dot{\bar{6}} \quad \dot{\bar{7}} \quad \dot{\bar{8}} \quad | \quad \dot{\bar{2}} \quad \dot{\bar{3}}$
 Si malos imitabo, tum tu pretium pro noxa dabis.
 $\text{A - A-AG} \quad \text{A - A-G} \quad | \quad \text{A - A} \quad || \quad \text{A - G} \quad \text{A - A-G} \quad | \quad \text{A-AG}$

But the principle adopted set no bounds to artificiality where, as in dactylic verse, the tripudic μέτρον contained but one quantitative thesis, and so Ennius went the limit:

Ennius (ap. Varron. de L.L. 7.20),

┌ ┌ | ┌ ◡ ◡ ┌ || ┌ ┌ ┌ ┌ ◡ | ◡ ┌ ┌
Musae quae pedibus magnum pulsatis Olympum.

A - G | A - A - G^s || A - G^s A - A - G | A - A - G

Ibid. (ap. Varron. de L.L. 7.28),

┌ ┌ ┌ | ┌ ┌ || ◡ ◡ ┌ ◡ ◡ ┌ ◡ | ◡ ┌ ┌
Quam prisci cascī populi tenere Latini.

A - A - G^s | A - G^s || A - G^s A - A - G^s | A - A - G^s

Ibid. (ap. Nonium, s. v. gracilentus),

┌ ┌ ┌ | ◡ ◡ ┌ || ◡ ◡ ┌ ┌ ┌ | ◡ ◡ ┌ ┌
Deducunt habiles gladios filo gracilento.

A - A - G^s | A - G^s || A - G^s A - G^s | A - A - G^s

Ibid. (ap. Servium Vatic. in Georg. IV. 230),

┌ ┌ - ┌ ┌ | ◡ ◡ ┌ || ┌ ┌ | ◡ ◡ ┌ ┌
Hic insidiantes vigilant, partim requiescunt.

A - A - O - A - G^s | A - G^s || A - G^s | A - A - G^s

Over this absurd dualism in art the disputes between the *rhythmici* and *metrici* began to rage, and Tyrannio Amisenus took the bull by the horns and decided that inasmuch as the Romans had swallowed Andronicus' artificial ictus they might also be led to accept an artificial accent in order to rationalize it. But while Andronicus' artificial ictus went through in practice, Tyrannio's artificial accent went through only in theory, so that Horace is found complaining:

Sed in longum tamen aevom

Manserunt hodieque manent vestigia ruris.

Nevertheless, nothing was left for Caesius Bassus' idle hands to do but to prove that the Romans had always used the artificial ictus, and that the Saturnian verse was iambico-trochaic and derived from the Greeks. In order to prove his fraudulent theory, which of course was nothing more than a joke to the initiated like Persius (*Sat.* VI. 1-6), it was necessary for him to account for such verses as:

┌ ┌ ┌ ┌ | ◡ ◡ ┌ ┌ || ┌ ◡ ┌ | ◡ ◡ ┌ ┌
Duello magno dirimendo regibus subigendis.

A - G A - G | A - A - G || A - O - G | A - A - G

The only way open to him was to apply the technique of the γένος ἴσον, which countenances an artificial ictus in any foot, to the assumed γένος διπλάσιον, which requires one accentual or rhythmical ictus in each dipody:

Duelló' magnó' diriméndo régibús subigéndis,
_s _s
 A-G A-G | A - A-G || A-O-G A - A-G

thus violating his own and all classic practice.

This scientific knave had the opportunity of immortalizing himself by preserving for us the genuine tradition of the Indoeuropean accentual tetrapody, but he preferred the prestige and profit of a sensational 'discovery' and the applause of his Neronian clique. The result of his work is the tangled web of our current Indoeuropean accentual, rhythmical, and metric theory, and the putting of quantitative and syllable-counting formalism at the center, instead of at the periphery, of our rhythmic evolution. It is the Indoeuropean double accent in speech and tripudic dimeter in verse, which alone explain the subsequent dialectic evolution of Indoeuropean accentual, rhythmic, and metric systems.

O what a tangled web we weave
 When first we practise to deceive!

For as Aristotle saw (*Poetics* 1448.21-22):

Τὰ γὰρ μέτρα ὅτι μόρια τῶν ρυθμῶν ἐστὶ φανερόν.

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UNIVERSITY OF VIRGINIA
BULLETIN OF THE SCHOOL OF LATIN

BY
THOMAS FITZHUGH.

- No. 1. PROLEGOMENA TO THE HISTORY OF ITALICO-ROMANIC RHYTHM, 1908.
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No. 4. ITALICO-KELTIC ACCENT AND RHYTHM AND ITALICO-KELTIC SPEECH UNITY, 1909.
No. 5. THE LITERARY SATURNIAN: THE STICHIC NORM OF ITALICO-KELTIC, ROMANIC, AND MODERN RHYTHM. PART I. LIVIUS ANDRONICUS, 1910.
No. 6. THE LITERARY SATURNIAN: PART II. NAEVIUS AND THE LATER ITALIC TRADITION, 1910.
No. 7. INDOEUROPEAN RHYTHM. 1912. This number furnishes also a table of contents to Bulletins 1-7.

ANDERSON BROTHERS,
PUBLISHERS.

UNIVERSITY OF VA.
U. S. A.

THE ORIGIN OF VERSE

A paper read before the Classical Association of Virginia on the
27th of November, 1914

BY

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THOMAS FITZHUGH

The Origin of Verse*

The search for origins is the basal impulse of scientific thinking. Our reflective life begins with the consciousness of the inner soul as the origin and cause of the outer voluntary act. This dualism of cause and effect becomes the fixed norm of all our thinking. Our application of the principle of cause and effect to the outer world is a conclusion by analogy from our inner experience of causality. Hence the fundamental dualism of our world-view: energy and matter, life and the organism, soul and body, God and the universe.

The great thinkers of Greece, those world-paragons of spiritual normality, inaugurated the philosophy and science of Indoeuropean man with such inquiry into origins. Aristotle, who rounded out the dome of classic thought, gives definite expression to the importance of this quest in a characteristic utterance in the *Sophistici Elenchi*: "The most important stage in everything is the origin. Hence too it is the hardest to see, for it is as insignificant in outer appearance as it is mighty in its potentiality. But when once discovered, subsequent addition and amplification becomes easier."

One of the sublimest and most spiritual of those Greek theories of origin, with which the history of Occidental thought begins, was the philosophy of Pythagoras of Samos in the sixth century before Christ. Pythagoras found in number the fundamental secret of the divine world-order, the origin of all things. A principle so beautiful and so thoroughly Hellenic could not fail of its influence upon Plato, and through Plato upon his pupil Aristotle, who makes a profound application of it in explaining the nature of rhythm in prose and verse. According to Aristotle, rhythm is a familiar ordered count applied to the scheme of speech. The context in the *Rhetoric* implies a simple duplicational or tripudic count, that is a one-two: one-two, or one-two-three, numbering of the rhythmical elements of speech. The

*Reprinted from the *University of Virginia Alumni Bulletin* for January, 1915.

purpose of this paper is to show the astonishing applicability of this simple count principle to explain the origin of Indoeuropean verse; that is, to show that Indoeuropean verse had its origin in such a simple counting of *words* by twos and threes, giving rise to the two original types of short verse, the verse of four words and the verse of three.

I shall illustrate my doctrine from the two most important and at the same time the two most obscure bodies of early Indoeuropean verse, Old-Latin and Old-Irish. The mighty Italic-Keltic stock occupied in ancient times a large part of Europe. While the Italic branch was confined to the limits of Italy, the Kelts were spread through western and southern Europe. Both peoples stand out among the nations of antiquity as peculiarly tenacious of habit and custom. Hence it is no surprise to the scholar to find them preserving down the ages and well into the dawn of history the simple original verse of the Indoeuropean home. And yet no one can resist the feeling of startled surprise at finding the same verse among the early Irish Christians in the far north which was in regular use among the Italic stocks before the invasion of Greek poetry and art,—in a word, to find the old Latin Saturnian of prehistoric times at home among the Kelts of Ireland down to the close of the first Christian millennium. Hence it is not infrequent to find the Irish poet passing from his own Keltic Saturnian to its Latin equivalent within the limits of the same couplet. A striking example is furnished by Colman's Hymn in the old Irish *Liber Hymnorum*:

vv. 21 ff. Régem régum rógámus :: in nóstris sérmónibus
 ánacht Nóe á lúchtlach :: díluvi témpóribus
 (We ask the king of kings :: in our prayers,
 who protected Noah with his crew :: in the times of deluge.)
 Mélchisedech réx Sálem :: incérto dé sémine
 rónsóerat á airnígthe :: áb ómni fórmídine.
 (Melchisedech king of Salem :: of uncertain seed
 may his prayers save us :: from every fear.)

I have marked the four main counts or ictuses in each short verse, so as to enable the reader of this paper to catch the rhythm of the double-word count. We must also note that a *single word*

may involve the double count; e. g. *rógámus* and *sérmónibus* in the first couplet. When this occurs, the main counts of course attach to the most audible or heavily stressed parts of the word. Such words are therefore measures or double feet, whereas a word involving but a single count is a single foot, two being therefore necessary to make a measure.

It is clear that a verse, in which the foot and the measure, or double foot, are represented by the simple word or an equivalent word-group, bears the stamp of primitive and original antiquity,—an antiquity more primitive and original than that of any known Indoeuropean type. It evidently antedates in its origin all that elaboration of rhythmic structure which may and usually does accompany written verse. Ancient Sanskrit, Avestan, and Greek verse, for example, comes before us from the first as a more highly evolved type, and one which in each case has been developed in more or less obvious relation to written speech. In Old-Latin and Old-Irish verse, on the other hand, we have the native and original rhythm of the spoken word. These earliest Latin and Keltic monuments, therefore, carry us nearer than any others to the morning of Indoeuropean rhythmic utterance, and promise to reveal to us, if we can interpret them aright, the long-sought origin of verse, from which all other Indoeuropean types may be naturally derived, but which is itself derivable from none. Let us try then to uncover the secret that lurks beneath these seemingly barbarous and rhythmless creations of our prehistoric and early-Christian brethren, and see if we cannot find a simple principle of rhythm characterizing them all, and enabling us to understand and appreciate, as never before, their simple, childlike art. Let us examine typical examples from every part of the Latin and Keltic prehistoric field: we shall find everywhere the word-foot tetrapody and its equivalent tripod as the origin of Indoeuropean verse. In exhibiting the rhythm we shall separate the feet by a colon, the measures by a single bar, and two short verses in one line by a double bar; in this connection the foot implies one main rhythmic count, the measure two, and the short verse four or its catalectic equivalent three.

The ancient Latin town of Præneste, modern Palestrina, has furnished us our oldest piece of Latin, which happens to be in

the form of the crudest possible verse, inscribed on a golden brooch and expressed in words and letters of the most ancient character. The mode of writing is from right to left, which further evidences the primitive antiquity of the little ornament. It may well belong to the general period at which the Latins first acquired the art of writing from Greek settlers in Campania. The primitive inscription reads as follows:

Manios : med | fhefhaked: Numasioi.
(Manios made me for Numasios.)

It is a prehistoric Indoeuropean short verse or dimeter, consisting of two measures, and each measure of two words. It is obvious that we have here a phenomenon of verse that antedates what we know as the verse-foot with its thesis and arsis and its regular beat of ictus. The rhythm involved is not a count applied to certain syllables, as in all verse with which we are accustomed to deal, but to the integral words, which are sounded in contrasted pairs.

The archæological finds from Præneste are peculiarly rich in such rhythmical inscriptions, especially on temple vases, bronze mirrors, and jewel-boxes, and the interesting thing about them is that they often illustrate the little two-word tripudic measure as well as the longer three-word and four-word tripudic dimeter or short verse. The temple vases hold such two-word measures as dedications to the particular deities to whose shrines they belonged:

Lavernai : poculum
(Laverna's vase).

The backs of Prænestine bronze mirrors often have figures of deities with accompanying tripod or tetrapody:

Venos : Diovem | Prósépnai
(Venus (wins) Jove for Proserpine).

A Prænestine jewel-box bears on its lid the following distich:

Dindia : Macolnia | filiai : dedit.
Novios : Plautios | med Romai : fecid.

(Dindia Macolnia gave (me) to her daughter.
Novios Plautios made me at Rome).

The second verse exhibits a new feature: two words *med Romai* are taken together as a single word-foot, corresponding rhythmically to *filiai* in the first verse.

The only inscriptions we have in Old-Irish are early Christian and without intrinsic interest, but the same tripudic measure and double measure are everywhere in evidence as in early Latin, and despite their prosaic purport we cannot resist the impression of the duplicational word-count in their make up:

Lie : Luguaedon | macci : Menueh
(The stone of Luguaed son of Menb).

But the evidence becomes overwhelming the moment we examine Old-Irish poetry proper, where every conceivable type of the tripudic word-count greets us at well nigh every turn:

- (a) Nida : dir | dérmáit || dala : cach-rig | rómdái = two three word dimeters.
- (b) Enna : Labraid | luad : caich, }
comarc : Bresail | buain : blaith. } = two four word dimeters.
- (c) Nuadu : Necht | ni : damair : anflaith = a two-word followed by a three-word measure.

But it is always in connection with religion that rhythmic speech finds its most spontaneous inspiration, with the early Romans in the worship of Mars, with the Irish Kelts from the sixth to the ninth century after Christ in prayers and hymns to Christian saints and martyrs. Among the Romans the war-god was the earliest focus of sacred song and rhythmic prayer, and it was in this connection among them that tripudic rhythm in song and war-dance assumed magical and religious significance. One of these fragments preserved to us down the ages from the hymns of the priesthood of the Salii, or Leapers, begins apparently with a song of praise to Jove the Sky-God:

Divom : Iovem | patrem : canite
Divom : deo | súpplicáte.

(Sing of Jove, father of gods,
Bend the knee to the god of gods.)

This little fragment is very precious, because it pictures to us in the simplest way the first step in the evolution of verse. In the

first line we have the original four-word dimeter, in the second a three-word dimeter, in which the last word *súpplicate* represents two rhythmical counts, one on each acutely stressed syllable, and is therefore a word-measure and equal to two word-feet. This is the first step in the evolution of the verse-foot out of the word-foot. It is moreover the last step in the evolution of prehistoric verse. For on these two simple principles, the principle of the word-foot and the principle of the word-measure, the entire mass of Old-Latin and Old-Keltic verse is readily explained.

The origin of verse may therefore be defined as a dimeter or double measure, in which the measure may be either represented by a pair of rhythmically contrasted words or by the two rhythmically contrasted parts of one and the same word. This is the origin of verse, and it only remains for us to test our conclusions by applying them to typical examples taken from the wide range of phenomena at our disposal.

The most interesting of all prehistoric monuments of Indo-European rhythm, and one which has not only revealed to us the origin of verse, but which has also provided a wholly new and at the same time an irrefragably solid foundation for the science of Indoeuropean accent, rhythm, and meter, is the famous *Carmen Fratrum Arvalium*, or Magical Chant of the Brothers of the Fields. This venerable old chant was found recorded on a marble slab, which was unearthed in 1778 on the Vatican hill in Rome, when the foundations were being dug for the Sacristy of St. Peters. It may now be seen in the corridor of the Sacristy not far from the spot where it was found. My special attention was first attracted to it by a lithographic copy of the monument in our Hertz Library (Plan XXXVI A in Ritschl's *Priscæ Latinitatis Monumenta*). The slab is oblong in shape and has lost a fragment from the left end. The inscription follows the lines of the stone, being written throughout as prose with nothing to indicate its rhythmical nature or its external shape. But there were several clues to begin with. In the first place, the introduction states that the doors of the temple were closed, and that then the priests girt up their robes, and taking in hand the scrolls sang through the prayer, and danced in tripudic rhythm to the words. In the second place, each verse of the chant is written out three times, and the whole is concluded with five

repetitions of the sacred cult-word *Triumpe*, one for each verse. And finally, the central petition in the prayer begs the god Mars to stay his spear. Thus the evidence seemed to point in the direction of some magical cryptograph, and upon comparing the relative lengths of the verses and arranging them symmetrically in the center of a scroll it became gradually apparent, that in truth the whole was assuming the outline of an inverted spear:

Enos : Lases iúváte									
Enos Lases iuvate									
Enos Lases iuvate									
Neve : luem ruem : Marmar sinas : incurrere in : pleoris.									
Neve luem ruem Marmar sinas incurrere in pleoris									
Neve luem ruem Marmar sinas incurrere in pleoris									
Satur : fu fere : Mars limen : sali sta : verber									
Satur fu fere Mars limen sali sta verber									
Satur fu fere Mars limen sali sta verber									
Sémúnis áltérnei ádvocábitis cónctós									
Semunis alternei advocabitis conctos									
Semunis alternei advocabitis conctos									
Enos : Marmar iúváto									
Enos Marmar iuvato									
Enos Marmar iuvato									
Triúmpe Triúmpe									
Triumpe Triumpe									
Triúmpé									

(Help us, O Lares, and suffer not, O Mars, blight and ruin to befall too many. Have thy fill, fierce Mars, leap on the threshold, stay the spear. Call ye in turn all the Semones to our aid. Help us, O Mars. Triumpe.)

The record on the marble concludes with the statement, that following upon the tripudic dance a signal was given, and attendants came in and took charge of the scrolls (post tripodationem deinde signo dato publici introierunt et libellos receperunt).

It would far transcend the limits of this paper to set forth in detail the important scientific bearings of this remarkable relic of prehistoric antiquity. Suffice it to say that it shows the dupli-

cational word-count to be sacred to the chief deity of the Romans, and reveals the sacred cult-word *triumpe*, which means *O three-step*, as the glorification of the ancestral rhythm of song and dance. The same rhythm of the double and triple word-count marks the Keltic counterpart to the Carmen Arvale, the Hymn of St. Patrick a thousand years later in Ireland, where we find that the sacredness of the number three has been transferred from the rhythm of verse and prayer to the Godhead himself, and in place of the magical spear we have the magical collar or breastplate of faith.

The magical efficacy of rhythm invades even the prescriptions of codified law. Among our oldest fragments of Latin are the remains of the Laws of the Kings, or *Leges Regiæ*, and of the Twelve Tables, or *Leges Duodecim Tabularum*. We are now able to understand why the ancients speak of them as verses, or *carmina*, and thus to get to the bottom of the rhythm of Latin prose, which is nothing more nor less than a free continuous tripudic word-count. Cicero tells us that in his boyhood (at the beginning of the first century before Christ) he and his fellows were required to commit the Laws of the Twelve Tables to memory "as an obligatory poem" (*ut carmen necessarium*). As a matter of course, all such ancient documents have come down to us in sadly mutilated and often corrupted text, but even so we can detect in what is left us unmistakable suggestions of the rhythm of the word-foot and word-measure. A couple of these fragments, one from the *Leges Regiæ* and one from the Twelve Tables, will serve to illustrate not only the rhythm of the word-count, but also the fascinating content of this ancient legislation:

A. *Leges Regiæ*:

Si : parentem | puer : verberit
 Ast : olle | plórássit
 Puer : divis | páréntum
 Sácér | éstó.

(If a boy should strike his father, and he should cry aloud, the boy shall be dedicate to the Manes of his parents.)

B. *Duodecim Tabulæ*:

Si : nox | furtum : faxit
 Si : im | óccisit
 Iure : caesus | éstó.

(If one should commit a theft by night and one should kill him, he shall be rightly slain.)

Not only the earliest prescriptions of divine and human jurisprudence, but the lore of practical life in general, whether as maxim of thought and conduct, or as popular charm or incantation, found instinctive expression in the tripudic word-count. Indeed, nowhere is the Roman spirit and native genius more clearly portrayed than in the entire body of these prehistoric and undatable fragments. Everywhere we recognize the practical bent of this world-compelling, world-ordering stock, who found in the ordered count of rhythm the profoundest symbol and expression of human and divine energy, and invoked its magical efficacy in every possible relation of purposive action and thought.

The dawn of Roman tradition is marked by a shadowy figure, who seems to have been known as the Seer of Mars (Martius vates), and who was reputed to have been the first to compose precepts of practical wisdom for the guidance of life. One of these wise sayings reads as follows:

Postremus : dicas | primus : taceas

(Be last to speak, first to keep silence.)

Thus philosophy as well as religion took its first steps in tripudic rhythm, and we may be quite sure that apart from the formulae of religion and law such didactic verse constituted the bulk of Roman literary output in prehistoric times. This enables us to understand why all ancient references to this prehistoric literature speak of it as verse (*carmina*). Thus Aulus Gellius speaks of a remarkable verse copied by Nigidius Figulus from ancient poetry (*ex antiquo carmine*):

Réligéntem | esse : oportet || réligiósus | ne : fuas

(One must be religious, in order not to become superstitious.)

And Macrobius quotes what he calls an old country ditty from a volume of very ancient poetry, said to have been composed before everything written by the Latins (*in libro vetustissimorum carminum, qui ante omnia quae a Latinis scripta sunt compositus ferebatur, invenitur hoc rusticum vetus canticum*):

Hiberno : pulvere | verno : luto || grandia : farra | camille : metes

(With winter dust and springtime mud, large the crops you'll reap,
my lad.)

Such examples as the last two show us very clearly how the Indo-

European long verse arose as a rhythmical contrast between two short verses, thus making a thoroughgoing application of the duplicational count principle from the double word and double measure to the double verse or distich, as is so prettily illustrated in the *Carmen Arvale* above.

The magical and supernatural virtue of the three-count is evidenced especially by a number of charms or incantations, which have been handed down by Roman antiquarians. The most interesting of these is one quoted by Varro in his treatise on Agriculture as efficacious against pains in the feet:

Ego : tui | mémini
 Médère | meis : pedibus
 Terra : pestem | ténéto
 Salus : hic | mánéto
 In : meis | pédibús.

(I remember you. Heal my feet. Let the ground hold the pest.
 Let health stay here. In my feet.)

This had to be chanted 3 times 3 times 3 times to accomplish the full tripudic cure (*hoc ter noviens cantare iubet, terram tangere, despuere, ieiunum cantare*).

And finally, the magic of tripudic rhythm was invoked by Roman mothers to lull their babies to sleep. An ancient commentator on Persius records such a tripudic lullaby:

Lalla : lalla | lalla : i
 Aut : dormi | aut : lacte.

(Lalla, lalla, lalla, go. Either sleep or take your milk.)

What I have done thus far has been merely to present typical examples from the whole wide field of prehistoric tradition. These examples might be indefinitely multiplied, not only from Old-Latin, but especially from a field to which I have only briefly referred, and which is less familiar as yet to Americans, namely Old-Irish. Every line of verse from both of these Indoeuropean fields reveals the same principle of the double and triple word-count with the rhythmical summing up in the tripudic word-measure. But the triumphant confirmation of our theory of the origin of verse greets us, when we enter the portals of literary history itself both in Italy and in Ireland, where the old rhythm maintained itself with greater or less tenacity against the charm

Patrick's Hymn:

átómriug | indíú
 niurt : tren | togairm : trindoit
 crétim | tréodátad
 fóisitín | óendátad
 in : duleman | dail.

(I arise today in strong might of invoking the Trinity, through faith in the Threehood, through confession of the Oneness, of the Creator of all.)

Thus our prehistoric hypothesis is beautifully verified by historical fact. The classic Saturnian of Italy and Ireland is nothing but the artistic culmination of the prehistoric tripudium, which we saw so richly illustrated in the *Carmen Arvale*.

The successful unravelling of this old verse has inaugurated a complete revolution in our sciences of Indoeuropean accent, rhythm, and meter. The fundamental truth revealed is the principle of the double accent in speech and rhythm. In the light of this new truth we have been able to show that the Roman grammarians with their inordinate zeal for things Hellenic have only transmitted to us Greek rules of accent, rhythm, and meter, accommodated as best they could to the wholly alien facts of Latin speech and verse.

Let us sum up in brief the results of our inquiry. Indoeuropean verse originated in a tripudic word-count, in which the single word might represent either foot or dipody:

Old-Latin:

- | | | |
|-----------------|----------------|-------------------------------------|
| a. Neve : luem | ruem : Marmar. | = Four word-feet. |
| b. Enos : Lases | iúváte. | = Two word-feet + one word-measure. |

Old-Irish:

- | | | |
|---------------------|---------------|-------------------------------------|
| a. Enna : Labraid | luad : caich. | = Four word-feet. |
| b. Fergein : cotreb | cúúlſa. | = Two word-feet + one word-measure. |

The Indoeuropean long verse originated in a union of two short verses:

Old-Latin:

- a. Virum : mihi | Cáména || ínsecé | vérsútum.

Old-Irish:

- a. Genair : Patraicc | ínNémthur || issed : adfet | híscélaib.

The origin of verse is therefore to be recognized in the prehistoric rhythm of the word-foot and word-measure or tripudium. This word-count continued in historical times as the rhythm of prose. The verse-foot and verse-measure or dipody of historical verse were evolved out of the word-foot and word-measure of primitive verse. In previous Bulletins (Nos. 1-7) I have shown the accentual and metrical implications of tripudic rhythm (Anderson Bros., University of Virginia, 1908-1912).

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UNIVERSITY OF VIRGINIA
BULLETIN OF THE SCHOOL OF LATIN

No. 9

JULY 1, 1917

The Indoeuropean Superstress
and the
Evolution of Verse

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Περáινεται ἀριθμῷ πάντα

ANDERSON BROTHERS
UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA.
U. S. A.

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THE MICHIE COMPANY
Charlottesville, Virginia
U. S. A.

**John Williams White
In Memoriam**

Diese Interpretation, die richtige Erkenntnis der Tragweite einer Urkunde, ist wieder die Aufgabe der historischen Kritik und des historischen Taktes. Die Gefahr, hier auf Irrwege zu geraten und falsche Schlüsse zu ziehen, ist oft sehr gross; trotzdem bleiben die Urkunden das wichtigste Mittel zur Kontrolle aller anderen Überlieferung, und vor einer richtig interpretierten Urkunde stürzen alle ihr widersprechenden Angaben einer Tradition, mochte sie sonst noch so zuverlässig erscheinen, rettungslos zusammen. Denn in ihnen redet die Vergangenheit unmittelbar, nicht durch Vermittlung Fremder, zu uns: die weitere Aufgabe der Kritik ist alsdann, den Ursprung dieser entstellten Tradition aus den Bedingungen und Tendenzen, unter denen sie entstanden ist, aufzuhellen.

Eduard Meyer, *Gesch. d. Alt. I. I.* 217f.

THE INDOEUROPEAN SUPERSTRESS

AND THE

EVOLUTION OF VERSE

By
THOMAS FITZHUGH.

§ 1. THE NATURE OF RHYTHM.

The goal of spiritual experience is an ever distant ideal unity, its content an ever present real duality. Cause and effect, subject and predicate, thesis and antithesis, work and rest, these are the ever recurring dualisms, the one-two one-two, the duplicational count, as it were,—in a word, the persistent rhythm, of conscious experience.

Whenever in this dualism of consciousness the time interval between the contrasted terms is sufficiently uniform and brief, so as to attract and fix the attention, the mind becomes conscious of what we call its sense of rhythm, which is precisely this familiar duplicational count of spiritual experience.

We say therefore with Aristotle (*Rhetoric* III. 8, *Problemata* XIX. 38) that rhythm is that familiar uniform count (γνώριμος καὶ τεταγμένος ἀριθμός) which the mind instinctively imposes upon the oftentimes measured dualism of conscious experience, enabling us as it were to grasp and forecast the measured movement itself, and so to move, or seem to move, in harmony with it.

Human speech becomes in a twofold way material for the duplicational count of rhythm, because it involves both physio-

logically and psychologically a duplicational principle. Physiologically, as a function of breath energy, it involves the dualism of work and rest, of thesis and arsis, in what we may call the rhythm of expiration. Psychologically, as a function of thought activity, it involves the dualism of cause and effect, of thesis and antithesis, in what we may call the rhythm of thought.

The Indoeuropean spirit loves the rhythm of expiration, the physiological count, the Semitic spirit, the rhythm of thought, the psychological count. But the duplicational contrast, being inherent in the nature of all rhythm, is common to both. Hence the duplicational count of stresses and syllables in Indoeuropean rhythm has its counterpart in the duplicational count of thoughts and sentences in Semitic rhythm.

The tripudic count proper, the one-two-three count, is merely the necessary catalectic corollary to the duplicational principle of all rhythm: $\acute{o}ne - two \mid \acute{o}ne - two = \acute{o}ne - two \mid \acute{three}$. Hence we find the tristich as well as the distich in Semitic poetry, just as we find trimeter and tripod as well as tetrameter and tetrapody in Indoeuropean verse, Job 3. 3:

Let the day perish wherein I was born: (*one*)
 And the night which said, There is a man child conceived.
(*two*)

Let that day be darkness: (*one*)
 Let not God regard it from above: (*two*)
 Neither let the light shine upon it. (*three*)

The tripudic principle is thus of universal validity for all rhythm, whether of sound as in Indoeuropean, or of sense as in Semitic.

NOTE 1. MODERN ERROR IN RHYTHMIC DOCTRINE.—It will be well worth our while to hark back to the foundations of our scientific knowledge and to reëxamine our Aristotle, to whose definition of rhythm I have just had occasion to refer. How little his illuminating insight into the nature and psychology of rhythm has been appreciated or understood in modern times, may be gathered from the commentators and specialists in general; cf. Cope-Sandys, *Aris-*

totle's Rhetoric with a Commentary III. 82 ff. In the *Encyclopaedia Britannica* under *Rhythm* (by Tovey) we read: "Aristotle, from whom a definition might be expected, is very vague in dealing with the subject, and most of the old rhetorical writers darken counsel with statements that are obscure or irrational. The fact is that rhythm is an expression of the instinct for order in sound which naturally governs the human ear, and little practical knowledge is gained by following Suidas when he says that rhythm is the father of metre, or Quintilian in his epigram that rhythm is male and metre is female. These definitions arise from a rhetorical desire to measure a delicate instinct by rule of three, and, as a matter of fact, Greek criticism on this subject often lost itself in arithmetical absurdities."

And so before allowing Aristotle to speak for himself on the subject in hand, let us remind the Sandyses and Toveys of an important observation of the poet Gray on the great Stagirite, as quoted from Gray's correspondence by Matthew Arnold, *Essays in Criticism* II. 77: "In the first place he is the hardest author by far I ever meddled with. Then he has a dry conciseness that makes one imagine one is perusing a table of contents rather than a book; it tastes for all the world like chopped hay, or rather like chopped logic; for he has a violent affection to that art, being in some sort his own invention; so that he often loses himself in little trifling distinctions and verbal niceties, and what is worse leaves you to extricate yourself as you can. Thirdly, he has suffered vastly by his transcribers, as all authors of great brevity necessarily must. Fourthly and lastly, *he has abundance of fine, uncommon things, which makes him well worth the pains he gives one. You see what you have to expect.*"

Let us then turn at once to Aristotle's discussion in the *Rhetoric*, and observe how utterly his definition of rhythm, as that instinctive ordered count which we apply to the scheme of speech, has failed of all notice and recognition at the hands of his modern commentators and interpreters, who have accordingly remained themselves, and left us, in the dark about the ancient conception of rhythm as *numerus* or instinctive duplicational count, and thus missed the key to the whole ancient doctrine of rhythm, as the essential and common bond of the three great arts of movement, music, dancing, and rhythmic speech; *Proceedings of the Amer. Phil. Ass.* 1913, xxiii-xxvi.

§ 2. ARISTOTLE'S DOCTRINE OF RHYTHM AS DUPLICATIONAL COUNT.

When Aristotle with characteristic insight and brevity defines the rhythm of speech as a familiar uniform count imposed upon the scheme of speech, he has reference to the easy and natural pairing of thesis with arsis in the foot, of foot with foot in the measure, or dipody, of measure with measure in the short verse, of short verse with short verse in the long verse, or primitive couplet; or in like manner, in the rhythm of prose, he is thinking of the pairing of colon with colon, antithesis with antithesis, assonance with assonance, parallelism with parallelism, and the like; *P. A. P. A.* 1913, xxvi. In other words, the *number* which he has in mind is a simple, duplicational count, a *one - two one - two*, which is precisely what we found to be the tripudic starting point of Indoeuropean verse: *Indoeuropean Rhythm*, University of Virginia, 1912; *The Origin of Verse*, 1915.

Thus the equation $\rho\upsilon\theta\mu\acute{o}\varsigma = \acute{\alpha}\rho\iota\theta\mu\acute{o}\varsigma = \text{Latin } numerus = \text{English } count \text{ or } time$, was so obvious to Aristotle that he contents himself with the briefest categorical statement of the fact: $\acute{o} \delta\epsilon \tau\acute{o}\upsilon \sigma\chi\acute{\eta}\mu\alpha\tau\omicron\varsigma \tau\eta\varsigma \lambda\acute{\epsilon}\xi\epsilon\omega\varsigma \acute{\alpha}\rho\iota\theta\mu\acute{o}\varsigma \rho\upsilon\theta\mu\acute{o}\varsigma \acute{\epsilon}\sigma\tau\iota\nu$, οὐ καὶ τὰ μέτρα τμητά, —and the secret of modern error and confusion as to his meaning has been the failure to recognize in $\acute{\alpha}\rho\iota\theta\mu\acute{o}\varsigma$ the subjective *count* idea rather than the vaguer *number* idea itself. To Aristotle, therefore, the rhythmic sense involves an instinctive duplicational count in orderly recurrence: $\acute{o}\nu\epsilon - \acute{t}\omega\acute{o} \acute{o}\nu\epsilon - \acute{t}\omega\acute{o} \mid \acute{o}\nu\epsilon - \acute{t}\omega\acute{o} - \acute{t}\hbar\acute{r}\acute{e}\acute{e}$. And with this simple insight everything in his doctrine becomes clear and illuminating:

Rhetoric III. 8ff. τὸ δὲ σχῆμα τῆς λέξεως δεῖ μήτε ἔμμετρον εἶναι μήτε ἄρρυθμον: prose style should be rhythmical, but not metrical. τὸ μὲν γὰρ ἀπίθανον (πεπλάσθαι γὰρ δοκεῖ) καὶ ἅμα καὶ ἐξίστησιν· τρoσέχων γὰρ ποιῇ τῷ ὁμοίῳ, πότε πάλιν ἤξει. ὥσπερ οὖν τῶν κηρύκων προσλαμβάνουσι τὰ παιδία τὸ "τίνα αἰρεῖται ἐπίτροπον ὁ ἀπελευθερούμενος; Κλέωνα." τὸ δὲ ἄρρυθμον ἀπέραντον, δεῖ δὲ πεπεράνθαι μὲν, μὴ μέτρῳ δέ· ἀηδὲς γὰρ καὶ ἄγνωστον τὸ ἄπειρον. περαίνεται δὲ ἀριθμῷ πάντα· ὁ δὲ τοῦ σχήματος τῆς λέξεως ἀριθμὸς ρυθμὸς ἐστίν, οὐ καὶ τὰ μέτρα τμητά: rhythm is the

application of the number-principle (or count) to the scheme of speech, and meters are themselves merely loppings (or limited sections) of rhythm. Rhythm is therefore the genus, meter the species. Rhythm may extend to any length, meter is rhythm restricted to the length of poetic verse.

διὸ ρυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μή· ποίημα γὰρ ἔσται: obviously, therefore, our speech must involve the rhythmic count, but not in the precise form of verse, for that would cease to be prose, and become poetry.

ρhythμὸν δὲ μή ἀκριβῶς· τοῦτο δὲ ἔσται ἕαν μέχρι τοῦ ἧ: nor is it sufficient that the rhythmic count of prose avoid the suggestion of verse; it must not even be painfully exact, but only to a degree so. Else the art of the speaker becomes too patent.

τῶν δὲ ρυθμῶν ὁ μὲν ἡρῶς σεμνὸς καὶ λεκτικῆς ἀρμονίας δεόμενος, ὁ δ' ἱαμβὸς αὐτῇ ἔστιν ἡ λέξις ἢ τῶν πολλῶν· διὸ μάλιστα πάντων τῶν μέτρων ἱαμβεῖα φθέγγονται λέγοντες· δεῖ δὲ σεμνότητα γενέσθαι καὶ ἐκστῆσαι· ὁ δὲ τροχαῖος κορδακικώτερος· δηλοῖ δὲ τὰ τετράμετρα· ἔστι γὰρ τροχηρὸς ρυθμὸς τὰ τετράμετρα: not only must prose utterance avoid any suggestion of verse, it will not even find the ordinary rhythms of verse, dactyl, anapaest, iambus, and trochee, exactly suited to its particular harmony.

λείπεται δὲ παιάν, ᾧ ἐχρῶντο μὲν ἀπὸ Θρασυμάχου ἀρξάμενοι, οὐκ εἶχον δὲ λέγειν τίς ἦν· ἔστι δὲ τρίτος ὁ παιάν, καὶ ἐχόμενος τῶν εἰρημένων· τρία γὰρ πρὸς δὺ ἔστιν, ἐκείνων δὲ ὁ μὲν ἓν πρὸς ἓν, ὁ δὲ δύο πρὸς ἓν: the closest permissible approximation in the rhythm of prose to the rhythm of verse is represented by Thrasymachus' paeon, in which the slight variation of the quantitative relation of thesis to arsis from the ordinary rhythms of verse, as above specified, safeguards it from any possible metrical construction, and so makes it available for the rhythm of prose. This passage in Aristotle enables us to put our finger on the error of his interpreters: the essential nature of rhythm is expressed in the duplicational relation conveyed by πρὸς in the phrases τρία πρὸς δύο, ἓν πρὸς ἓν, δύο πρὸς ἓν, and not at all in the designations of number, τρία, δύο, ἓν, which have to do merely with the quantitative relations of the two counts involved in each of the rhythms.

ἔχεται δὲ τῶν λόγων τούτων ὁ ἡμῶλιος · οὗτος δ' ἐστὶν ὁ παιᾶν · οἱ μὲν οὖν ἄλλοι διὰ τε τὰ εἰρημένα ἀφετέοι, καὶ διότι μετρικοί · ὁ δὲ παιᾶν ληπτέος · ἀπὸ μόνου γὰρ οὐκ ἔστι μέτρον τῶν ῥηθέντων ῥυθμῶν, ὥστε μάλιστα λανθάνειν · νῦν μὲν οὖν χρῶνται τῷ ἐνὶ παιᾶνι καὶ ἀρχόμενοι καὶ τελευτῶντες, δεῖ δὲ διαφέρειν τὴν τελευτὴν τῆς ἀρχῆς · ἔστι δὲ παιᾶνος δύο εἶδη ἀντικείμενα ἀλλήλοις, ὧν τὸ μὲν ἐν ἀρχῇ ἀρμόττει, ὥσπερ καὶ χρῶνται · οὗτος δ' ἐστὶν οὗ ἄρχει μὲν ἡ μακρά, τελευτῶσι δὲ τρεῖς βραχεῖαι,

Δαλογενὲς εἴτε Λυκίαν

καὶ

χρυσεοκόμα Ἑκατέ παῖ Διός.

ἕτερος δ' ἐξ ἐναντίας, οὗ βραχεῖαι ἄρχονσι τρεῖς, ἡ δὲ μακρὰ τελευταία ·

μετὰ δὲ γὰν ὕδατα τ' ὠκεανὸν ἠφάνισε νύξ.

οὗτος δὲ τελευτὴν ποιεῖ · ἡ γὰρ βραχεῖα διὰ τὸ ἀτελὴς εἶναι ποιεῖ κολοβόν· ἀλλὰ δεῖ τῇ μακρᾷ ἀποκόπτεσθαι καὶ δῆλῃν εἶναι τὴν τελευτὴν, μὴ διὰ τὸν γραφέα, μηδὲ διὰ τὴν παραγραφὴν, ἀλλὰ διὰ τὸν ῥυθμόν: the fourth paeon, $\cup \cup \cup \text{—}$, should end the rhythmical sentence, and not the first, $\text{—} \cup \cup \cup$, because the long syllable gives a clear-cut and obvious conclusion by reason of its involving the main rhythmic count itself (διὰ τὸν ῥυθμόν), of which the short syllable is incapable. The long syllable of the Greek involves the fuller and more energetic utterance (*μεγαλοφωνία*, *vocis crassitudo*), and therefore becomes the natural exponent of the rhythmic count (*σημασία*, *ictus*, *percussio*).

But this is not the only mode in which rhythm expresses itself in human discourse. There is a rhythm of the period, which has nothing to do with long syllables, but in which the *ῥυθμιζόμενον* is represented by contrasted words or clauses. Here the duplicational count of rhythm applies to the cola that make up the symmetrical period, and it may be brought into bolder relief by the rhythmical figures of Gorgias and his school, such as *ἀντίθεσις*, *παρίσσωσις* (parallelism), *παρομοίωσις* (similarity of sound, rhyme, assonance), all of which imply the duplicational element of rhythm itself:

ὅτι μὲν οὖν εὐρυθμον δεῖ εἶναι τὴν λέξιν καὶ μὴ ἄρρυθμον, καὶ τίνες εὐρυθμον ποιοῦσι ῥυθμοὶ καὶ πῶς ἔχοντες, εἴρηται · τὴν δὲ λέξιν ἀνάγκη εἶναι ἢ εἰρομένην καὶ τῷ συνδέσμῳ μίαν, ὥσπερ αἱ ἐν τοῖς διθυράμβοις ἀναβλοαί, ἡ κατε-

στραμμένην καὶ ὁμοίαν ταῖς τῶν ἀρχαίων ποιητῶν ἀντιστροφῶς. ἡ μὲν οὖν εἰρομένη λέξις ἡ ἀρχαία ἐστίν· “Ἡροδότου Θουρίου ἡδ’ ἱστορίας ἀπόδειξις.” ταύτῃ γὰρ πρότερον μὲν ἅπαντες, νῦν δὲ οὐ πολλοὶ χρῶνται. λέγω δὲ εἰρομένην ἡ οὐδὲν ἔχει τέλος καθ’ αὐτήν, ἂν μὴ τὸ πρᾶγμα λεγόμενον τελειωθῇ. ἐστὶ δὲ ἀηδὲς διὰ τὸ ἄπειρον· τὸ γὰρ τέλος πάντες βούλονται καθορᾶν. διό περ ἐπὶ τοῖς καμπτήρσιν ἐκπνέουσι καὶ ἐκλύονται· προορώντες γὰρ τὸ πέρασ οὐ κάμνουσι πρότερον. ἡ μὲν οὖν εἰρομένη τῆς λέξεώς ἐστὶν ἡδε, κατεστραμμένη δὲ ἡ ἐν περιόδοις· λέγω δὲ περίοδον λέξιν ἔχουσαν ἀρχὴν καὶ τελευτὴν αὐτὴν καθ’ αὐτὴν καὶ μέγεθος εὐσύνοπτον: the period involves a conscious beginning looking forward to an ending, and thus implies the subjective ἀριθμός or duplicational count of rhythm.

ἡδεῖα δ’ ἡ τοιαύτη καὶ εὐμαθής, ἡδεῖα μὲν διὰ τὸ ἐναντίως ἔχειν τῷ ἀπεράντῳ, καὶ ὅτι αἰεὶ τι οἶεται ἔχειν ὁ ἀκροατὴς τῷ αἰεὶ πεπεράνθαι τι αὐτῷ: the listener to periodic structure has by reason of his rhythmic sense a pleasing consciousness of active participation in the rounding out of the rhythm of thought (τῷ αἰεὶ πεπεράνθαι τι αὐτῷ).

τὸ δὲ μῆδεν προνοεῖν εἶναι μῆδὲ ἀνέκιν ἀηδὲς. εὐμαθὲς δὲ ὅτι εὐμνημονεύτος. τοῦτο δέ, ὅτι ἀριθμὸν ἔχει ἡ ἐν περιόδοις λέξις, ὃ πάντων εὐμνημονευτότατον. διὸ καὶ τὰ μέτρα πάντες μνημονεύουσι μᾶλλον τῶν χυδῶν· ἀριθμὸν γὰρ ἔχει ᾧ μετρεῖται. δεῖ δὲ τὴν περίοδον καὶ τῇ διανοίᾳ τετελειώσθαι, καὶ μὴ διακόπτεσθαι ὥσπερ τὰ Σοφοκλέους ἱαμβεῖα,

Καλυδὼν μὲν ἡδε γαῖα Πελοπέας χθονός·

ἡ ἐναντίον γὰρ ἐστὶν ὑπολαβεῖν τῷ διαιρεῖσθαι, ὥσπερ καὶ ἐπὶ τοῦ εἰρημένου τὴν Καλυδῶνα εἶναι τῆς Πελοποννήσου: the period is characterized by the familiar ἀριθμός or count-principle, which makes it easy to remember and so easy to learn, precisely as verse is easy to remember, because it too involves a count which serves to measure it (as the term μέτρον itself implies). In meter and rhythm proper, as we have already seen, the familiar count is applied to the structure of speech: we count or keep the time on the heavy or prominent syllables. In the case of the period and of all periodic discourse the count is applied not to the parts of the word but to the parts of the sentence: we count, for example, the beginning (first part) with the end (second part), comma with comma, colon with colon, period itself with period; precisely as in meter we count, say, thesis with arsis, foot with foot, measure (dipody) with measure, and verse itself with

verse. Hence we may say that the rhythmic count as applied to periodic discourse is a count of thought elements, as applied to verse and prose rhythm proper it is a count of sound elements; and hence, whereas the rhythm of the verse need not end with the end of the thought, the rhythm of the period must be brought to a close with the thought as well (δεῖ δὲ τὴν περίοδον καὶ τῇ διανοίᾳ τετελειῶσθαι).

περίοδος δὲ ἢ μὲν ἐν κώλοις ἢ δ' ἀφελής. ἔστι δ' ἐν κώλοις μὲν λέξις ἢ τετελειωμένη τε καὶ διηρημένη καὶ εὐανάπνευστος, μὴ ἐν τῇ διαίρειται ὥσπερ ἢ εἰρημένη περίοδος, ἀλλ' ὅλη. κῶλον δ' ἐστὶ τὸ ἕτερον μῦριον ταύτης. ἀφελὴ δὲ λέγω τὴν μονόκωλον: the period is simple or compound, the simple period being one-membered (μονόκωλος), the fundamental or generic compound period double-membered; by colon is meant one of the two parts of the compound period (κῶλον δ' ἐστὶ τὸ ἕτερον μῦριον ταύτης). Thus the duplicational count of rhythm applies to the commata and cola of periodic discourse, precisely as to the feet and measures of verse: in a word, the familiar ordered count (γνώριμος καὶ τεταγμένος ἀριθμός) of rhythm is tripudic, *one - two*: *one - two :: one - two - three*.

δεῖ δὲ καὶ τὰ κῶλα καὶ τὰς περιόδους μήτε μνύρους εἶναι μήτε μακράς. τὸ μὲν γὰρ μικρὸν προσπταίνει πολλάκις ποιεῖ τὸν ἀκροατὴν· ἀνάγκη γάρ, ὅταν ἔτι ὁρμῶν ἐπὶ τὸ πόρρω καὶ τὸ μέτρον, οὐ ἔχει ἐν ἑαυτῷ ὄρον, ἀντισπασθῇ πανσαμένον, ὅσον προσπταίνει γίγνεσθαι διὰ τὴν ἀντίκρουσιν. τὰ δὲ μακρὰ ἀπολείπεσθαι ποιεῖ, ὥσπερ οἱ ἐξωτέρω ἀποκάμπτοντες τοῦ τέρματος· ἀπολείπουσιν γὰρ καὶ οὗτοι τοὺς συμπεριπατοῦντας. ὁμοίως δὲ καὶ αἱ περίοδοι αἱ μακრაὶ οὖσαι λόγος γίνεται καὶ ἀναβολῇ ὅμοιον. ὥστε γίνεται ὁ ἔσκωψε Δημόκριτος ὁ Χίος εἰς Μελανιππίδην ποιήσαντα ἀντὶ τῶν ἀντιστροφῶν ἀναβολάς,

οἱ τ' αὐτῷ κακὰ τεύχει ἀνὴρ ἄλλω κακὰ τεύχων,
ἢ δὲ μακρὰ ἀναβολῇ τῷ ποιήσαντι κακίστη·

ἀρμόττει γὰρ τὸ τοιοῦτον καὶ εἰς τοὺς μακροκώλους λέγειν. αἶ τε λίαν βραχύκωλοι οὐ περίοδος γίγνεται· προπετὴ οὖν ἄγει τὸν ἀκροατὴν: colon and period must observe an ordered length, since unless they be uniform in length the rhythmic time-beat, which is instinctively felt by the hearer, is violated, and becomes either jerky (when the length is deficient) or dragging (when the length is excessive). The instinctive ordered time-beat (ῥυθμός=γνώριμος καὶ

τεταγμένος ἀριθμός) of rhythm in the ear of the hearer demands a corresponding uniformity in the *ῥυθμιζόμενον*, and is therefore violated by a too short or too long time-beat in period or colon.

The tripudic count *one : two | one : two || one : two : three* ceases to be in rhythm where any count involved is too short or too long in duration.

τῆς δὲ ἐν κώλοις λέξεως ἡ μὲν διηρημένη ἐστὶν ἡ δὲ ἀντικειμένη, διηρημένη μὲν οἷον “πολλάκις ἐθαύμασα τῶν τὰς πανηγύρεις συναγαγόντων καὶ τοὺς γυμνικοὺς ἀγῶνας καταστησάντων,” ἀντικειμένη δέ, ἐν ᾗ ἐκατέρῃ τῷ κώλῳ ἡ πρὸς ἐναντίῳ ἐναντίον σύγκειται ἡ ταὐτὸ ἐπέξευκται τοῖς ἐναντίοις, οἷον “ἀμφοτέρους δ’ ὤνησαν, καὶ τοὺς ὑπομείναντας καὶ τοὺς ἀκολουθήσαντας · τοῖς μὲν γὰρ πλείῳ τῆς οἴκοι προσεκτήσαντο, τοῖς δὲ ἱκανὴν τὴν οἴκοι κατέλιπον.” ἐναντία ὑπομονή ἀκολουθήσις, ἱκανόν πλεῖον : the period of the double colon may either present the cola side by side or emphasize the duplicational count by antitheses. The first example illustrates the simple pairing of the cola, the first colon ending with *συναγαγόντων*, the second with *καταστησάντων*. The second example illustrates the antithetic pairing of the cola, the first colon ending with *ὑπομείναντας*, the second with the antithetic *ἀκολουθήσαντας*, and again, the first colon ending with *προσεκτήσαντο*, the second with *κατέλιπον*, while the antithesis *πλείῳ : ἱκανὴν* furnishes the foci of the duplicational count of rhythm.

After giving a number of further illustrations of the *λέξις ἀντικειμένη*, and explaining the nature and ground of its effect, Aristotle concludes his discussion of rhythm and rhythmical figures by returning to the *λέξις διηρημένη*, merely in order to explain its two elaborations, parallelism (*παρίσσωσις*) and assonance (*παρομοιώσις*) :

Cap. 9. § 9. ἀντίθεσις μὲν οὖν τὸ τοιοῦτον ἐστίν, παρίσσωσις δ’ ἐὰν ἴσα τὰ κῶλα, παρομοιώσις δ’ ἐὰν ὅμοια τὰ ἔσχατα ἔχῃ ἐκάτερον τὸ κῶλον. ἀνάγκη δὲ ἢ ἐν ἀρχῇ ἢ ἐπὶ τελευτῆς ἔχειν. καὶ ἀρχὴ μὲν αἰεὶ τὰ ὀνόματα, ἡ δὲ τελευτὴ τὰς ἐσχάτας συλλαβὰς ἢ τοῦ αὐτοῦ ὀνόματος πτώσεις ἢ τὸ αὐτὸ ὄνομα : when the two cola in the divided period (*διηρημένη περίοδος*) are evenly balanced we have *παρίσσωσις*, when they exhibit initial or final rhyme we call the rhythmical figure *παρομοιώσις*. Accordingly, balance and antithesis, assonance and rhyme, are but instinctive and natural refinements upon the duplicational count

of rhythm, and with these minor elements in the total harmony the context in Aristotle's discussion closes.

The conclusion of the whole matter is obvious: Cope and Sandys and the rest have missed the essential nature of Aristotle's science of rhythm as a familiar ordered count applied to the scheme of human speech; Aristotle, *Problem.* XIX. 38 *ῥυθμῷ δὲ χαίρομεν διὰ τὸ γνῶριμον καὶ τεταγμένον ἀριθμὸν ἔχειν, καὶ κινεῖν ἡμᾶς τεταγμένως· οἰκειότερα γὰρ ἢ τεταγμένη κίνησις φύσει τῆς ἀτάκτου, ὥστε καὶ κατὰ φύσιν μᾶλλον.* Having utterly missed Aristotle's illuminating count-principle they were doomed to hopeless darkness as to the duplicational nature of rhythm, although it is everywhere implied and taken for granted in his discussion, and often in his very terminology. Horace's much misunderstood expression *carmina dividēs* (*Odes* I. 15.15) has reference of course to this fundamental dualism in rhythm.

§ 3. THE INDOEUROPEAN SUPERSTRESS.

Our next business is to show how Aristotle's doctrine of the duplicational count of rhythm may be used to determine the power of the prehistoric Indoeuropean stress-accent. The universal type of Saturnian tetrapody has the form in Latin and Keltic:

$$\begin{array}{l} \acute{E}nos : \acute{L}ases \mid \acute{i}uváté \\ \acute{G}énair : \acute{P}átraicc \mid \acute{i}nNémthúr. \end{array}$$

Each foot consists of two stresses except the last which is catalectic and has but one. No pyrrhic word or combination ever represents the complete foot: it follows therefore that the acute accent was itself of pyrrhic duration and intensity, and that it could only be interrupted by a subsequent acute, whereas when unexhausted it would necessarily invade a subsequent grave syllable: *énôs Lásês iúvátè*. The tripudic superstress was prone to explode twice at the beginning of words of length sufficient to guarantee one or at most two grave syllables at the end: *præ-térièris, advòcábitis, inimicùs, súperássès, óbòediàs, óbâdirè*. If

the word was not long enough to guarantee one or at most two grave final syllables, it received only the initial acute accent and never the medial acute: *fácilè, fáctis, glóriàm, miserìas, nóvô, vétèrì, máre*. Accordingly, primitive Indoeuropean stress was acute (initial and medial), circumflex (medial and final), and grave (medial and final). When an acute stress preceded a grave syllable, unless full time were given to the utterance the grave time was monopolized by the acute: *míhî* in full time (—), *míhî* in pyrrhic time (—); *môdô* in full time (—), *môdô* in pyrrhic time (—). The drama of Plautus and Terence shows that trochaic and spondaic combinations of like character were also pyrrhicized in the same way: *Indoeurop. Rhythm* 25 ff.

NOTE 1. THE HISTORICAL PERSISTENCE OF THE PYRRHIC SUPERSTRESS.—The law of the accentual thesis in Latin iambic and trochaic verse (*γένος διπλάσιον*) requires that at least one of the two theses in every μέτρον, or dipody, be acutely accentual. That law is based upon the fact that no scenic dipody tolerates such ictusing as *simulac*[/]*dacrimas*[/], *conciliari*[/], *consol*[/]*ensor*[/], *igitur*[/] *demum*[/], *immortales*[/], *conservi*[/]*tium*, all of which, however, would be quantitatively unimpeachable in Plautus and Terence in any dipody except the last in the verse. The only possible cause of this effect is the acute accent in each arsis, which renders both theses unnatural. For the same ictusing is unobjectionable when one of the theses is in one dipody and the other in another, since in such case room is left in each dipody for the required accentual thesis; *Indoeuropean Rhythm* 22 ff. It follows therefore from such phenomena as Plautus, *Captivi* 151, *Laudô*[/] *malum*[/] *quom*[/] *amici*[/] *tuom*[/] *ducis*[/] *malum*[/], that the acute accent in *malum* still invades the last syllable as in Saturnian times and is therefore pyrrhic as before: *málum*. Again, in such lines as Plautus, *Captivi* 335, *Pri*[/]*vatum*[/]—*medici*[/] *Menarchi*[/]. *pól* is *quidem* *huius* *est* *cluens*, we know that the second and third ictuses are non-accentual, and therefore the first and fourth must be accentual: hence it follows that the tripudic stress of Saturnian times persists unchanged in classic.

The phenomena of classic verse bear everywhere eloquent testimony to the historical persistence of the pyrrhic superstress. All such pyrrhic combinations are confined wholly to thesis or wholly

to arsis, because they represent but a single acute throb of the breath (*tempus corripiens*) which being continuous cannot be divided between a thesis-count and an arsis-count. Hence it is that in Latin verse, with all its artificiality in imitating the Greek quantitative ictus, the two syllables that chance to come within the grasp of the superstress, whether initial or medial, are bound inseparably in one and the same count, whether that count be thesis or arsis: *mare* in verse, never *marē*; *facile*, never *facile*; *facilia* or *facilia*, never *facilia*. Here nature has set bounds to artificiality.

In like manner, the Latin and Keltic superstress is the solvent of every riddle of quantitative structure in Latin and Keltic. Wherever popular usage in rapid utterance allowed two successive syllables to be pronounced in a single acute expiration, both syllables become short, regardless of their normal length, and the quality of the second element is moulded to the timbre of easiest utterance. Hence, for example, the frequent occurrence of trochaic and spondaic, as well as iambic, words as pyrrhic in early scenic verse: *pēquē* in Plautus, *Captivi* 246, *Pēquē* conservitium commune quod hostica evenit manu; *ēcquīs* in Plaut., *Capt.* 459, Eadem percontabor *ēcquīs* hunc adolescentem noverit; *ēssēs* in Plaut., *Capt.* 417, Nox diem adimat: nam quasi servos meus *ēssēs* nihilo setius; *dīcē* in Plaut., *Capt.* 359, Nunc tu illum si illo es missurus *dīcē* demonstra praecipe; *āltērius* in Plaut., *Capt.* 306, Qui imperare insueram nunc *āltērius* imperio obsequor; *āltērum* in Plaut., *Capt.* 8, *Āltērum* quadrimun- puerum servos surpuit; *ēssē* in Plautus, *Capt.* 243, Ut qui erum me tibi fuisse atque *ēssē* nunc conservom velint.

Thus the pyrrhic superstress, wherever in everyday speech insufficient time is given for its normal durational strength to expend itself, tends readily to invade the following syllable, which may thus discard the residue of its tone, becoming short if before it had been long.

§ 4. THE EVOLUTION OF VERSE.

As Aristotle's insight into rhythm and meter enables us to determine the energy of the prehistoric Indoeuropean accent, so too it enables us to trace the evolution of Indoeuropean verse.

As the nature of all rhythm is that of a measured duplicational count, so the rhythm of Indoeuropean verse is a duplicational stress-count, typified in prehistoric times by the *tripudium*, *triumpe* (acute - acute - grave = A - A - G), which was maximum foot, minimum verse, and catalectic measure or dipody, in one: as foot $\acute{A}$ - A - G, as verse $\acute{A}$ - $\acute{A}$ - $\acute{G}$, as measure $\acute{A}$ - A - $\acute{G}$. As tripody it was the rhythmical equivalent by syncope of the tetrapody proper: one - two | three - four = one - two | three. All these rhythmical phenomena are prettily illustrated in the famous *Arval Chant*; cf. *Carmen Arvale seu Martis Verber*, University of Virginia, 1908, *Indoeuropean Rhythm*, 1912, p. 84. The immanent logic of the evolution of rhythm in verse may be traced by following the magical spear upward from the point: *triumpe* at the bottom is a tripody $\acute{A}$ - $\acute{A}$ - $\acute{G}$; *tríúmpe* | *tríúmpe* next above is a tetrapody; *énos Mármár* | *iúvátó*, a tetrapody; *sémúnús* | *áltérnei* || *advocabitis* | *conctós*, a tetrapody followed by an abbreviated tetrapody (so-called tripody); *satur fú* | *fere Márs* || *límen salí* | *stá vérber*, double tetrapody, and so on. The Old-Irish *Hymns* of Colman, Ultan, Broccán, and others furnish a rich supplement to the Old-Latin types of single and double verse; cf. *Origin of Verse*, Univ. of Va., 1915, p. 13; Colman's Hymn, *Sén De dónfe* | *fórdónte* || *Mácc Máire* | *rónféladár* (where we see how the Irish avoided medial catalexis on the springboard of the accentual, or tripudic, arsis: *rónfélàddár*); Ultan's Hymn, *Brígit*: *bé bithmaith* | *bréo órda*: *oiblech* (tripudic dimeter acatalectic); Broccán's Hymn, *Ní car Brígit* | *búadach bith* || *síasair síude* | *eóin inaílt*. We can see how the arsis regulation would naturally emerge as those types came to be preferred which were more regular and pleasing; such, for example, as *Énos Mármár* | *iúvátó*, *Sén De dónfe* | *fórdónte*, which have come to be strictly measured; in other words, the verse-foot is emerging out of the tripudic word-foot, meter out of rhythm, or, as Suidas

might truly say, the old rhythm of the word-foot has begotten out of itself the new meter of the verse-foot, or with Quintilian rhythm the male has taken unto itself meter the female. It was the tripudic word itself (A - A - G) that provided and suggested the regulated metrical foot, because its *double accent* emphasizes the duplicational count of rhythm in the immediate succession of a powerful accentual thesis followed by a powerful accentual arsis: $\acute{A} - A - \acute{G}$. It was thus a ready-made and signally powerful catalectic measure whose double accent constantly suggested the strictly counted metrical foot. The evolution was therefore as follows: first the free word-foot tetrapody, *Híberno púlvere* | *verno lúto*; then the catalectic tetrapody by the aid of the tripudic measure, *Ínīmicus síes* | *cómmēntús*; then the regulated word-foot throughout, *Énos Lásēs* | *iúvátē*; and finally the free verse-foot, *Ímmortáles* | *mórtáles*, *Ís pérfécit* | *túa ut éssēt*, *Qui ápicem insigne* | *Díalís* ($\acute{A} - A \quad \acute{A} - G$ | $\acute{A} - A - \acute{G}$).

In those few dialects of Indoeuropean origin which for unknown reason and at unknown time relinquished the original energetic expiration for the stressless mode of what we call the musical accent, the duplicational count of rhythm had to be applied to the syllables proper in default of the original stress-throbs (Latin *tempora*), and the long syllable by virtue of its sheer durational strength served to distinguish thesis from arsis, the work-time from the rest-time of the rhythmic movement. Thus the earlier and cruder phase of mere syllable-counting naturally developed into the finer phase of what we call quantitative meter, in which the long syllable or its equivalent pyrrhic combination served to signalize to ear and ultimately to eye the rhythmic time-beat of the measured movement. The original rhythm of the long or pyrrhic stress has accordingly softened into that of the long or pyrrhic structure, the natural time-beat of stress into the artificial σημασία of ictus or some other bodily movement (ῥυθμός, ποίς, βάσις, and the like). So long as the Greek accent maintained

its musical phase, there was no necessity for a pronounced ictus or *percussio* to signalize the time-beat of rhythm, because a musical accent cannot interfere with any sort of rhythmic time-beat:

Μῆνιν ἄειδε θεά, Πηληϊάδεω Ἀχιλῆος.

But when by the time Latin verse began to be written down this musical Greek accent began to become energetic as of old, the classic tradition of quantitative verse could only be maintained in Greek itself by the aid of an artificial ictus sufficiently strong to prevent the natural accent of the word, which had now become energetic, from interfering with the rhythmic time-beat of the quantitative foot. It was doubtless this artificial situation in the Greek world of poetry and art that heartened Livius Andronicus to saddle Latin verse with the like artificiality, thus preparing the soil for those two most baneful frauds of Latin philology, the musical accent of Tyrannio Amisenus and his Ciceronian clique, and the quantitative Saturnian of Caesius Bassus and his Neronian admirers: cf. *Indoeur. Rhyth.*, Univ. of Va., 1912, pp. 49-60. The artificiality of this versification, which thus became universal in Graeco-Roman times, and which sought to maintain a quantitative ictus in conflict with a stress accent, is curiously reflected in the admonitions of Ausonius, *Liber Protrepticus ad Nepotem* XIII. 2.45:

Perlege quodcumque est memorabile. Prima monebo:
 Conditor Iliados et amabilis orsa Menandri
 Evolvenda tibi: tu *flexu et acumine vocis*
Innumeros numeros doctis accentibus effer
 Adfectusque impone legens:

It now calls for a special vocal gymnastic to render the rich old quantitative rhythm with its *learned accents*.

§ 5. TYPES OF OLD-INDOEUROPEAN VERSE.

Indoeuropean rhythm of verse began as a duplicational count of the accentual word-foot and word-measure: cf. *Wochenschr. f. Klass. Philol.*, 1915, Sp. 547ff. The word-foot might be represented by any vocable of tripudic length or less, the word-measure by any of tripudic length or more. Thus the original accentual tetrapody or dimeter consisted either of four words in contrasted pairs, each word representing an accentual foot, and each pair an accentual dipody, measure, μέτρον, or double count, or either or both pairs of accentual word-feet might be represented by a word-measure, since the word-measure by definition involves a double count. In this way the accentual word-foot and word-measure were the joint organon of prehistoric verse, and the ἀρχή of the accentual verse-foot and verse-measure of historical times; cf. Aristotle, *Poetics* IV. 7 τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί, φανερόν—with astounding evolutionary insight.

The tripudic superstress involves *a priori* two types of foot or single count, the catalectic of one stress (Márs, fére) and the acatalectic of two or three stresses (fárrà, grándià, cámillè), and three types of measure or double count, the brachycatalectic of two stresses (fére Márs, aédém, méritò), the catalectic of three or possibly four (iúvátè, qui fúit, ápud vós, ómnià, bícórporès), and the acatalectic of four or more (énôs Lásês, híbéronò púl-vèrè, súpplicátè, ádvocábítis, qui pérfécit, ínimícus sí és, qui ápicem insígnè. A fourth type of measure arises, of course, by syncope, where a single stress by protraction fills out the whole time of the measure. The rhythm of the Indoeuropean superstress may therefore be characterized as the rhythm of the acatalectic, catalectic, brachycatalectic, and syncopated accentual measure. For purposes of demonstration we use the single bar to separate measures, the double to separate short verses (dimeters, or tetrapodies), *a*, *c*, *b*, and *s* standing for acatalectic, catalectic, brachycatalectic, and syncopated measure (dipody)

respectively. The outstanding types of verse are in the nature of the case, as I have pointed out in the *Wochenschrift f. Kl. Phil.*, 1915, 547ff., four-word, three-word, and two-word dimeters. It was the three-word and two-word types that emphasized the rhythm of the double accent and thus stimulated the evolution of the regulated verse-foot: *énos Lásés | iúváté, trí-úmpe | tríúmpe*. The beginning is recognized in such free types as: *sínas incúrrere | ín pléoris, ínimícus sí es | cómméntús, cónlégium quód est | áccéptum*, etc. The next step is to regulate accordingly the arses in the first measure: *límen salí | stá r-ér-bér, énos Lásés | iúváté*. The result is a highly artistic dimeter catalectic with arsis regulated throughout and the double superstress in the last complete foot (*Á - G Á - G | Á - A - G*). The regulated acatalectic dimeter was always in the nature of the case easy and obvious from the beginning: *néve lúem | rúem Mármár, Dívom Ióvem | pátre m caníte || Dívom déo | súpplicate*. But an artistic dimeter catalectic involved something more of an artistic problem, which was solved crudely in several ways, but finally in the literary Saturnian: *virum míhi | Cáména || ín-sece | vérsútum*. (*Á - G Á - G | Á - A - G || Á - G - G | Á - A - G*). It was this carefully regulated type of Saturnian that Caesius Bassus used as the basis of his immortal fraud *virum míhi Caména ínsece vérsútum*, which continues even today to find favor with philological editors, journalists, and copyists generally: cf. *Indoeur. Rhyth.* 42 and 175ff. For that pestiferous breed in all ages and lands, it is too much to set truth in one eye, present discredit and future silence in the other, and expect it to look on both indifferently.

The astonishing range of the rhythm of the accentual word-foot and word-measure in prehistoric European verse, and presumably of the superstress conditioning it, I have outlined very briefly in the beginning of my *Indoeuropean Rhythm*, pp. 7-21:

A. Old-Faliscan.

Conway, *Italic Dialects* I. 372:

Foied vīno | pīpáfo || crá — | cáréfo. = a | c || s | c.

The syncopated measure of the verse figures humorously and rhythmically the impending shortage in the "booze."

B. Old-Latin.

Salian Chants, Keil, *Gram. Lat.* VII. 28:

Quóme tónás | Leúcésie || prae ted | trémónti. = c | c || b | c.

Quóme tibeí | cuneí || dextumúm | tónárónt. = c | c || c | c.

C. Paelignian.

Buecheler, *Carm. Lat. Epig.* 11, 17:

Pés pros écuſ | incubat || casnar oísa aétáte. = a | c || a | c.

D. Umbrian.

Tabulae Iguvinae VI A. 18:

Ésmei stáhmei | stáhmítei. = a | c.

E. Old-Irish.

Fursundud Ladcinn maicc Bairchedo (Berl. Acad., Phil.-Hist. Classe, Nr. 6, p. 16—K. Meyer):

Nída díſ | dérmáit || dála cách rig | rómdái. = c | b || a | b.

F. Old-German.

Merseburger Sprueche, Muellenhoff-Scherer I. 15:

Eiris sázun | ídisi || sázun hera | dúoder. = a | c || a | c.

Ínsprinc | háptbándun || invár | vígándum. = b | c || b | c.

Especially interesting is the apparently extra-Indoeuropean extension of this rhythm of the accentual word-foot and word-

measure in the Ural-Altaic dialect of the neighboring Esths; Kreutzwald-Neuss, *Mytholog. u. Magische Lieder der Ehsten*, pp. 87 and 99:

Kóera ámba | kadunego, = a | c.
Húndi ámba | ídanego,
Põhja tuulde | põgenego,
Tuulesta tühja | taganego.

Luu luu | ásemele, = a | c.
Lüge líkme | lígemale,
Weri were | ásemele
Soon soone | ásemele.

Thus we see that behind the Latin designation *Saturnian* lay the wide and deep background of the Indoeuropean ἀρχή of stress, structure, accent, and rhythm. The key to the venerable mystery is the pyrrhic superstress, exploding initially and medially—medially so as always to enjoy its full pyrrhic work-time and still leave one or two short rest-times at the end of the vocable, but initially content, if need be, to forego half of its normal pyrrhic time in order to provide for the free sweep of the medial: *fácilíus* passing easily into *fácilíus*, *miserítèr* into *miserítèr*. This interruption of the initial by the medial work-time explains the gradual tendency of Indoeuropean stress to weaken itself as the result of its constantly overintensifying itself initially. If we represent the power of the superstress by the exponent 2 (because it requires two shorts or one long time to expend itself), we may exhibit the process as follows: Latin *cábállus* ($A^2 - A^2 - G$) weakens by reason of its overintensified initial syllable to Romanic *cábállus* ($A^1 - A^1 - G$), whence Italian *cavallo*, Spanish *caballo*, Portuguese *cavallo*, Provençal *cavals*; but the weakening process continued further in the North of France and on the Danube: Romanic *cábállus* ($A^1 - A^1 - G$) became Romanic *cabállus* ($A^0 - A^1 - G$), whence

French *cheval*, and worse still in Roumanian with complete obscuration of the initial tone, *cal*.

This superstress and its duplicational rhythm were of course thoroughly well known to the initiated throughout classical times, but such phenomena were handled by the *grammatici* as business for the ear alone and not for the eye, and Greek principles of accent and rhythm monopolized the written page: Varro *de Lingua Latina*, Goetz-Schoell 237.10 *Poeticus rhythmus accentusque a grammaticis solarum aurium tractantur negotia* (*Indoeur. Rhyth.* 47). The language of such men as Horace, Persius, and Quintilian betrays no sort of doubt or uncertainty as to either the one or the other:

Horace, *Epistles* II. 1. 156,

Graecia capta ferum victorem cepit et artis
Intulit agresti Latio; sic *horridus ille*
Defluxit numerus *Saturnius* et *grave virus*
Munditiae pepulere, *sed in longum tamen aevom*
Manserunt hodieque manent vestigia ruris.

The only possible justification of the *horridus* and the *grave virus* is the superstress as contrasted with the new hellenizing affectation of the single musical tone in each word *nec una plus nec a postrema syllaba citra tertiam* of Cicero and his little innovating clique (*Indoeur. Rhyth.* 52 ff.), and the last two lines can only mean that the superstress was still alive and kicking, and that the "trissyllabic" *accentus* was still merely on paper, where it continues today in every Latin "Beginner's Book," "Journal of Philology," and "Transactions of the Philological Zunft."

Persius, *Satires* VI. 3 ff. (addressing his friend Caesius Bassus, the proud perpetrator of the hoax of the "quantitative Saturnian"):

Mire opifex numeris veterum primordia vocum
Atque *marem strepitum fidis* intendisse *Latinae!*
Mox iuvenes agitare iocis et *pollice honesto*
Egregius lusisse senes!

Could there be a finer characterization of the rhythm of the superstress than the *marem strepitum fidis Latinae*, and of the fraudulent reversal of it by the "tony thumb-stroke" of the Greek quantitative ictus? Instead of *má-lum dá-bunt | Mé-tél-li || Ná-evi-o | pó-étai*,—*mal-um dab-unt Met-elli Ná-evi-o po-etae*, doubtless with the *artificiosa pronuntiatio* of the musical accent of the "authorities," instead of the native superstress of Latin speech; cf. *Indoeuropean Rhythm* 42.

Quintilian, *Instit. Orator.* XII. 10. 33:

Sed accentus quoque *cum rigore quòdam tum similitudine ipsa* minus suaves habemus, quia ultima syllaba nec acuta umquam excitatur nec flexa circumducitur, sed in gravem vel duas graves cadit semper. Itaque tanto est sermo Graecus Latino iucundior, ut nostri poetae quotiens dulce carmen esse voluerunt illorum id nominibus exornent—which shows that the hellenizing theory which sought to locate a musical element in the Latin superstress, however large it bulked as theory, had wrought no change in practice, because nature endures no such folly.

§ 6. THE SINS OF THE INDOGERMANISTS.

With the present Bulletin (No. 9) I have practically completed the inquiry which began with the first, *Prolegomena to the History of Italico-Romanic Rhythm*, 1908. I desire to bring the particular series to a conclusion with the next Bulletin (No. 10) in which I shall collect and interpret rhythmically the Old-Latin and Old-Irish monuments more in detail than heretofore. The entire content of the series of ten numbers may be truly defined in a nutshell as the old Roman Carmen Arvale and its accentual and rhythmic implications.

"Diese Interpretation," to quote again my preface to this Bulletin, "die richtige Erkenntnis der Tragweite einer Urkunde, ist wieder die Aufgabe der historischen Kritik und des historischen Taktes. Die Gefahr, hier auf Irrwege zu geraten und falsche Schlüsse zu ziehen, ist oft sehr gross; trotzdem bleiben die Urkunden das wichtigste Mittel zur Kontrolle aller anderen

Ueberlieferung, und vor einer richtig interpretierten Urkunde stürzen alle ihr widersprechenden Angaben einer Tradition, mochte sie sonst noch so zuverlässig erscheinen, rettungslos zusammen. Denn in ihnen redet die Vergangenheit unmittelbar, nicht durch Vermittlung Fremder, zu uns: die weitere Aufgabe der Kritik ist alsdann, den Ursprung dieser entstellten Tradition aus den Bedingungen und Tendenzen, unter denen sie entstanden ist, aufzuhellen" (Eduard Meyer, *Geschichte des Altertums* I.1. (*Anthropologie*) 217f.). This masterly formulation of the methodology of science, drawn with Aristotelian insight and brevity, is a thoroughly apt and adequate analysis of all such investigation as that we have been pursuing.

The discovery of the rhythm of the double superstress, which the Carmen Arvale revealed, enabled us to expose the accentual fraud of Tyrannio Amisenus, which was the originating cause of our perverted accentual tradition, and the rhythmical fraud of Caesius Bassus, which inaugurated the night of our rhythmical chaos, both fictions coöperating to consign us bag and baggage to those Hellenic fetters, of which Horace and his Romans were so proud, although they have only served to stultify Latin philology and philologists ever since. Hence ensued the long and dreary waste of the Latin grammarians, faithfully copying from age to age the accentual fiction of the "trissyllabic law" and the metrical fiction of the "quantitative Saturnian," until in the fullness of time the one should find its Rudolph Thurneysen and the other its Friedrich Leo to champion and transmit the twin lie to future generations. "The Romans," says Nettleship, *Lectures and Essays, Second Series* 211f., "were as eager to submit to the Greeks in the field of letters as they were to conquer them in the field of battle. They had a great history behind them, a record of social and political achievement to which no city of Greece could show a parallel. They had literary records of all this in their native prose and poetry. But the Greeks had long been busy in the Italian cities—busy with the history and antiquities of Rome, eager to convince the Romans that their origin, and with it their religion and mythology, were Greek or Trojan—anything but what they really were. There was then no such thing as historical criticism, in the proper sense of the

word. What there was was in the hands of the Greeks, whose writers were able and accomplished to a degree which no Italian could yet hope to attain. The Romans swallowed the lying tale, passively allowed their own mythology and antiquities to be corrupted, and left a legacy of endless difficulties to us unfortunate modern scholars."

By far the most shameless and baleful episode of this "lying tale," an episode for which Nettleship would have been quite prepared, proves to have been the "trisyllabic law," with its brazen paraphernalia of Greek rules for a musical acute, circumflex, and grave accent (*Indoeur. Rhyth.* 52 ff.), a fiction which has stultified beyond all redemption, short of subversion and reconstitution, our fundamental sciences of accent and rhythm. This is that musical intonation which Cicero commends as an artistic *noblesse oblige* to the "industrious cultivation" of his hellenizing constituency, *Orator* XVIII. 57: *Mira est enim quaedam natura vocis, cuius quidem e tribus omnino sonis, inflexo, acuto, gravi, tanta sit et tam suavis varietas perfecta in cantibus. est autem etiam in dicendo quidam cantus obscurior, non hic e Phrygia et Caria rhetorum epilogus paene canticum, sed ille quem significat Demosthenes et Aeschines, cum alter alteri obicit vocis flexiones; dicit plura etiam Demosthenes illumque saepe dicit voce dulci et clara fuisse. in quo illud etiam notandum mihi videtur ad studium persequendae suavitatis in vocibus: ipsa enim natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem nec una plus nec a postrema syllaba citra tertiam; quo magis naturam ducem ad aurium voluptatem sequatur industria.*

The context makes it perfectly clear that this is all musical theory, entirely apart from the "stress-times" or *tempora* of the Romans, which determined the rhythm of their speech, and which were handled by them as matters for the ear alone, Varro *de Ling. Lat.* 237.10 (Goetz-Schoell): *Poeticus rhythmus accentusque a grammaticis solarum aurium tractantur negotia.* In this sentence the use of *que* shows that *accentus* relates intimately to *rhythmus*, and the entire phrase *poeticus rhythmus accentusque* is precisely tantamount in Latin to the *accentual rhythm of verse*, which was of course the only rhythm native

to the Romans; on the stress implication of *tempus, tempora*, in Latin, compare *Indoeur. Rhyth.* 102 ff., and Varro *de Ling. Lat.* (Goetz-Schoell) 217: Longitudo verborum duabus in rebus est, tempore et syllabis. tempus ad rhythmicos pertinet, syllabae ad metricos. inter rhythmicos et metricos dissensio non nulla est, quod rhythmici in versu longitudine vocis tempora metiuntur et huius mensurae modulum faciunt tempus brevissimum, in quo cum quae syllaba enuntiata sit, brevem vocari. metrici autem versuum mensuram syllabis comprehendunt et huius modulum syllabam brevem arbitrantur; tempus autem brevissimum intellegi quod enuntiationem brevissimae syllabae cohaerens adaequaverit. itaque rhythmici temporibus syllabas, metrici tempora syllabis finiunt; *Indoeur. Rhyth.* 98 ff.

There is no reasonable doubt that if antiquity had transmitted a ready-made "trisyllabic" fiction for Keltic as it did for Latin, Thurneysen would have provided his Indogermanists with the same solution for Old-Irish verse, *génair Pátraicc | inNémthur*, as he did for Old-Latin, *cónsol cénsoꝛ | aidílis*. But antiquity was silent on the subject, although it presented us with the most remarkable of all Indoeuropean languages, fused and crushed under the long-continued operation of a strangely violent stress, and containing a considerable body of verse so expressly similar to Old-Latin remains of like character as to challenge scientific curiosity. And so, unfortunately, the framing of the Keltic theory of accent went by default to the Indogermanists, who have succeeded in patching together a doctrine so self-stultifying and bizarre as simply to render impossible any but an impossible theory of Keltic verse. It is a curious fact, and typical of the evil accentual and rhythmical days in which we are fallen, that every current theory of accent and rhythm today involves its own absurd refutation. Thus Leo's quantitative theory of the Latin Saturnian issued in such monometers as *cónsol cénsoꝛ*, which are repudiated by all Latin usage. Thurneysen's accentual theory of the same verse involves such self-refuting dimeters as *cónsol cénsoꝛ | aidílis*, which are repudiated by rhythmical common sense,

and provide the *reductio ad absurdum* for his "trisyllabic" accent. And finally, Thurneysen's syllable-counting theory of Old-Irish verse is repudiated by the patent power of the Old-Irish accent.

Truth to tell, the present utterly chaotic condition of our knowledge in these two profoundly important fields of accent and rhythm is largely to be credited to the organized and assiduous propagandism of a very narrow little "Indogermanistenzunft", beginning with R. Thurneysen and culminating in his two uncritical followers, K. Meyer and W. M. Lindsay. More than a quarter of a century ago, Thurneysen succeeded in launching two of the most palpably erroneous theories that ever found favor with a credulous constituency, and neither of them original with himself or based upon the results of any fundamental investigation at his hand: the one was a theory of Keltic accent and rhythm, the other a theory of Latin accent and rhythm. The first of these easy-going doctrines is broached, with that *ῥαθυμία* which is so characteristic of our Comparative brethren, and against which the lamented Leo was wont to protest so bitterly (*Berl. Phil. Woch.* 33.128), in the *Revue Celtique* for October, 1884 (Vol. VI. No. 2, p. 129), as follows: *Personne ne méconnaît l'importance du rôle que joue l'accent dans le vieux irlandais; mais je ne trouve pas que l'on ait jamais essayé d'en fixer les lois. Et pourtant, les syllabes posttoniques, et surtout celle qui vient immédiatement après la syllabe accentuée, étant raccourcies et estropiées en toute façon, la place de l'accent est facile à déterminer. C'est donc une simple affaire de statistique.* One has only to follow Thurneysen in the sequel, and again in the *Rev. Celt.* for May, 1885 (Vol. VI. No. 3) to realize how lightly he has taken his task. Having established to his own satisfaction by "une simple affaire de statistique" an incredibly bizarre theory of accent for Old-Irish, and finding that no theory of rhythm was compatible with such a theory of accent, he proceeds to declare, p. 336 and following, that Old-Irish verse had no rhythm, and was a mere syllable-count, originating in a mechanical imitation of the popular Latin trochaic tetrameter of the Christian missionaries in Ireland—a monstrous absurdity for such an energetic stress as that of Old-Irish, and capable moreover of being similarly demonstrated for any other verse.

Well satisfied, however, with his Comparative guess in the Keltic field, he turns at once to the Italic and its venerable Saturnian problem. Why not make this equally simple by adopting the traditional theory of the Latin accent and again comparing the popular tetrameter? The inevitable result ensued in *Der Saturnier und Sein Verhältniss zum Späteren Römischen Volksverse*, Halle, 1885, and that monumental rhythmical *felo de se*, *málum dábunt* | *Metélli*, an accentual dimeter in which the falling rhythm of the first measure is reversed by the rising rhythm of the second!

But sadly enough, these baneful errors do not stop here. K. Meyer and W. M. Lindsay, with all the loyal Zunft, take over the whole bad business, the former in his *Primer of Irish Metrics*, Dublin, 1909, and *Über die Aelteste Irische Dichtung* I-II, Berlin, 1913-4, and the latter in the *Amer. Journ. of Philol.*, Vol. XIV. 2-3, 1893, and worse still in that *μέγα βιβλίον μέγα κακόν*, *The Latin Language*, Oxford, 1893, which is founded upon and honeycombed with these basal errors in stress, structure, accent, and rhythm. As a mere typical example of Lindsay's slipshod scientific unreliability in this field, I call attention to a single passage at the outset of his Saturnian articles, *Amer. Journ. of Philol.*, 1893, p. 142: "the word-group *apud-vos*, which Thurneysen, in his excellent treatise, 'Der Saturnier' (Halle, 1885), the best exposition, in my opinion, of the accentual theory, incorrectly accents *ápud vos* in the line

consol censor aidilis quei fuit apud vos,"

where Lindsay confidently corrects one of the very few guesses which Thurneysen happened to hit right, and that in face of the fact that every known Saturnian measure in the whole Italic and Keltic field begins naturally with its dominant accent and ictus:

Cónsol cénzor | áidílis || queí fúit | ápūd vós.
Réemse ríg | Témró || túatha fó r slícht | slógdaí

cf. *Berl. Phil. Woch.*, 1914, Sp. 413, where Lindsay plunges into the following *Reklame* for the Zunft: "Celtic metre (I mean the

native metre, not the imported imitation of Latin hymns) is at last being treated by an expert, Prof. Kuno Meyer in the *Berliner Akademie Abhandlungen* (1913, Phil.-hist. Classe, No. 6: *Ueber die älteste Irische Dichtung*),” and then compare Meyer’s apotheosis of Thurneysen in the “Primer of Irish Metrics,” 1909, Preface v: “As he first traced the origin of the syllabic metres to the Latin hymn poetry of the fifth and sixth centuries, so he was also the first among modern scholars to recognize and establish all the essential laws of this kind of poetry.” Thus Meyer bolsters up Thurneysen, and Lindsay bolsters up Meyer, and so the charm’s wound up. This familiar phenomenon in the anthropology of science has been thoroughly diagnosed by Eduard Meyer, *Anthropologie* 161 f: Wie sich dieses selbständige Denken des Menschen ausgebildet, wie es aus und innerhalb der Einheit der philosophischen Weltanschauung die einzelnen Wissenschaften entwickelt, wie es den Kampf mit den entgegenstehenden religiösen und theologischen Tendenzen aufgenommen und in mannigfachen Schwankungen, bald siegreich, bald unterliegend, durchgeführt hat, haben wir hier nicht mehr zu verfolgen: das gehört der Geschichte an. Nur das äussere Moment bedarf noch der Erwähnung, dass wie die Entwicklung der Wissenschaft von ihrer Entstehung an der der Religion parallel läuft, so auch ihre äussere Gestaltung gleichartige Züge aufweist. Auch hier sind bedeutende Individualitäten die Bahnbrecher und Führer; auch hier aber tritt ihre Lehre auf in der Form eines geschlossenen Systems, das von ihren Nachfolgern immer ins einzelne ausgebaut und oft zu sinnlosen Formeln ausgesponnen wird; auch hier tritt an Stelle der individuellen Freiheit der geistigen Bewegung die orthodoxe Lehre, die Unterwerfung unter ihre Sätze fordert und sich mit der Autorität des Meisters deckt, so weit sie tatsächlich von seinen Gedanken abweichen und unter das Joch der Tradition sich beugen mag; und auch sie ist vertreten durch einen Stand, eine Gelehrtenzunft, in der oft genug die praktischen, materiellen Interessen nicht minder mächtig werden, als in der Priesterschaft. Auch hier erhebt sich dann aufs neue die Spontaneität des menschlichen Denkens und die Forderung der freien Forschung gegen die traditionelle, brüchig und sinnlos gewordene Lehre, um in erbittertem geistigem Ringen

sich durchzusetzen. Nur den gewaltigen Vorteil hat die Wissenschaft, dass sie ihrem Wesen nach mit den Mächten des Bestehenden und der äusseren Gewalt nicht verbunden sein kann; und wenn es ihren Vertretern ja einmal gelingt, diese für sich aufzurufen, so ist doch diese widersinnige Verbindung niemals von Dauer und Erfolg. Denn die Wissenschaft ist auf das Prinzip der Freiheit der geistigen Bewegung gegründet; wenn sie dieses aufgibt, spricht sie sich damit selbst das Urteil und bereitet sich den Untergang.

The plight, in which our Zunft finds itself since the publication of my Bulletin No. 4, *Tripudic Accent and Rhythm and Italico-Keltic Speech Unity*, December 1, 1909, in which I established the principle of the double accent for Italic and Keltic speech and rhythm, is so bad, that in order to bolster their "brüchig und sinnlos gewordene Lehre" they find but two methods available: one is to observe silence, the other to reject without examination. The first is the Lindsay-method, as illustrated in his communication to the *Berl. Phil. Woch.* for the 28th of March, 1914, Spalte 412, which I took occasion to expose in the same medium for the 9th of October, 1915, Spalte 1296. The second is the Meyer-method, as illustrated in his *Berliner Akademie Abhandlung*, 1913, *Phil.-Hist. Classe. Nr. 6*, p. 4, Footnote 1, and adequately characterized by me in the *Proceedings of the Amer. Phil. Ass.* for December, 1913, pp. xxiii f. These are pathological aspects of our science and need not occupy us here longer than to note and record them. It is worth while, on the other hand, to trace the history of our problem from Caspar Zeuss, *Grammatica Celtica*, 1853, Vol. II. pp. 910 ff., down to the palmy days of the Zunft, in order to show how disastrously they have erred in deserting the rhythmic standpoint of Zeuss and Zimmer for the absurd heresy, now of syllable-counting without accentual rhythm (Thurneysen), now of an original accentual rhythm subsequently and mysteriously suppressing itself in favor of an unrhythmical syllable-counting in imitation of Christian Latin hymns *which were beautifully rhythmical* (Meyer). In the meantime, it is encouraging to observe that precisely as Friedrich Leo makes signal use of tripudic doctrine (*Indoeur. Rhythm* 34) in his curious indication of the ictus in

proveniebant (*Geschichte der Röm. Lit.* 91), so K. Meyer adopts wholesale the doctrine he would have us believe he rejects, wherever he makes use of an ictus sign in his *Ueber die älteste Irische Dichtung*: cf. I. p. 4, footnote, *Cétach cónn na críche-se*, etc., and p. 11, *Énna Lábraid lúad cáich*, etc. May we not have faith to believe that neither Leo nor Meyer were far from the kingdom of the tripod, when they reached these silent but eloquent conclusions?

Anyone who will patiently follow me as I now go back to the teaching of the great founder of Keltic philology, Caspar Zeuss, in the second volume of his *Grammatica Celtica*, 1853, pp. 910-963, and 1133-1144, will see that his doctrine was infinitely nearer the truth than the wild and self-refuting heresies of those who have deserted his approved leadership. He will realize at once that Thurneysen's syllable-counting theory is an unfounded fiction which has attained its undeserved recognition in philology because it was lucky enough to have a Zunft to advertise it and nobody to expose it. He will see that Thurneysen's doctrine that Old-Irish verse was derived from Roman folk-verse through the medium of Christian hymnology is an absurd reversal of the truth, since Old-Irish (and Old-Latin) verse furnishes the patent explanation of the popular and Christian usages in rhythm, but is itself wholly unexplained from any alien source. He will see that Zeuss anticipated all of Meyer's guessing *Ueber die Aelteste Irische Dichtung*, and did so with far greater sanity of doctrine and mastery of the essential facts: cf. for example Zeuss, p. 915, *Génair Pátraicc in Nemthúr*, with Meyer I, p. 4, *Cétach cónn na críchese*; Zeuss has guessed the truth, and Meyer, as not infrequent with the Zunft, has hit upon a rhythmical abortion. Finally, he will note that while Zeuss institutes no inquiry into the nature or incidence of the Keltic accent, and makes no claim with reference to the matter, he yet was led by his sanity and insight to the very threshold of the truth of the double superstress (*Gram. Celt.* II. 915), whereas Meyer and Lindsay, with the entire Indogermanistenzunft, have lost themselves so utterly in the

wilderness of their accentual and rhythmical wanderings as to be blind to the facts when placed before them (*Ueber die Aelt. Ir. D. I. 4, Berl. Phil. Woch. 34. 412*).

Zeuss begins his epoch-making chapter *De constructione poeticae orationis* (*Grammatica Celtica*, First Edition, 1853, p. 910), as epoch-making for the truths it secures as for the errors it avoids, with an interesting summing up of the state of our knowledge of Indoeuropean versification about the middle of the nineteenth century, when his great work appeared: Non communi linguae habitu procedit poetica oratio, sed propria forma induta ut veste festiva. Differunt populi in exornanda hac, quia diversi sunt modi quibus ligatur oratio. Apud quosdam enim prodiit habitus orationis ligatae e quantitate syllabarum, apud alios e congruentia sonorum, dum alii nec hoc nec illo modo utentes contenti sunt pari syllabarum numero in versibus, ut Indi, vel sententiarum quadam aequalitate, quam dicunt parallelismum, ut Hebraei. Illi constituerunt orationem poeticam certo numero et ordine syllabarum longarum vel brevium, quem dixerunt metrum, μέτρον, Graeci et Latini. *Contra nationes septentrionales Europae, quae pertinent ad familiam indeuropaeam, e. gr. tam Germanorum omnes gentes, cum constet de Scandinavis, Saxonibus terrae continentis et anglicis, Baiuariis, quam gentes celticae, cum constet de Hibernis et Cambris vetustis, orationem ligatam construxerunt secundum sonos congruentes vocum, non solum incipientes sed etiam finientes.* The utterly bizarre absurdity of guessing (*Revue Celtique*, May, 1885, p. 336) "dass eine Sprache mit so stark wirkendem Accent, wie das Irische, von sich aus eine rein silbenzählende, zum Theil unrhythmische Metrik erzeugt habe" was, of course, impossible to the wide knowledge and healthy instinct of Zeuss. Old-Irish in the same boat with Old-Indian and Old-Iranian! And the proof of it, juggling with the number of syllables in Latin trochaic tetrameters, which miss oftener than they hit! And this in serene indifference to Zeuss' demonstration of the reverse influence, the powerful influence of Keltic usage upon contemporary Latin verse, *Gram. Celt.*, 912: Tractandum latius ergo deinceps est de proprietate, siqua est, assonantiae, e. gr. finalis, de cuiuscumque assonantiae locatione

in versibus, de versuum constructione in carminibus, tam apud Hibernos quam apud britannicos populos. *Gallicae praeformae poeticae reliquiae, quae suspicandae sunt apud poetas latine scribentes, dijudicantur etiam hic, ut in aliis capitibus de aliis argumentis factum est, iuxta hibernica vetustiora poetica.* And again, p. 915: Apud Hibernos vetustos et Cambros constructio poeticae orationis, ratione non habita quorundam quae sunt propria his vel illis, in genere est eadem. Facile inde statui poterit, cum morum priscorum semper tenacissimi fuerint celtici populi, etiam apud veteres Druidas et Bardos gallicos carminum constructionem non fuisse diversam. Horum quidem omnino nihil superest; *sed non nimium audere mihi videbor, si affirmavero, iam prima religionis christianae aetate in Gallia eam gallicam carminum formam in carmina christiana translatam esse. Ut heroum bellatorum fortiter acta celebrabantur a Bardis Cambrorum carminibus eius formae, quae exstant adhuc, et a Bardis Gallorum, vel caerimoniae a Druidis, celebrantur religionis christianae mysteria vel heroum christianorum, quos martyres dicebant, fortitudo hymnis eius formae assonantis.*

Tam hymnorum forma assonans quam aliorum carminum latinorum inde a temporibus labantis imperii Romani, sive in terra continente Europae sive in Hibernia sunt composita, proponenda est igitur, antequam licet progredi ad hibernica carmina. And further, p. 925: *Hanc formam orationis poeticae quis credat esse ortam primum apud poetas christianos finientis imperii Romani et transisse ad Bardos Cambrorum et in carmina gentilia Scandinavorum?* Assonantia initialis autem si propria dicenda est formae poeticae Germanorum iam vetustis temporibus, iam tum cum "celebrabant carminibus antiquis, quod unum apud illos memoriae et annalium genus erat," gentis suae conditores, assonantia incipiens una cum finali nec non intermedia putanda est celticae orationis ligatae forma prisca culta iam a Bardis et Druidis. Apud Hibernos et Cambros poetas iunctus reperitur communiter strictior versuum ambitus et certus syllabarum numerus nec non certa versuum collocatio, *dum latini poetae imitantes saepius latina metra supposuerunt; quis eiusmodi formas etiam Gallis cognita negarit?* And finally, p. 963: *Forma poesis celticae hactenus in exemplis tam vetustioribus*

quam recentioribus vel hodiernis demonstrata magis ornata apparet, quam cuiusque alius gentis forma poetica, et magis ornata in vetustioribus monumentis celticae linguae ipsius, quam in recentioribus. Quo majori ornatu haud dubie effectum est, ut iam a temporibus cadentis Romani imperii celtica forma, primum integra, dein ex parte, non solum in latina, sed etiam in aliarum linguarum carmina transumeretur, atque in eis persisteret.

Thus with true historical tact and insight Zeuss has made it the fundamental postulate of his scientific method, that the Keltic race like every other had its own indigenous poetic form and that the influence of this native form of Keltic verse was markedly traceable in contemporary Latin and Germanic verse under Keltic environment and authorship. He has proven his contention beyond all doubt. And yet after thirty years the Zunft reverses the historical logic of this procedure (who can tell for what reason?), and sets up in its stead without a scintilla of evidence and without a parallel in human history the bizarre hypothesis, that Old-Irish had no verse-form of its own, but merely imitated by syllable-counting without rhythm the beautiful Latin tetrameters of the Christian missionaries (*Revue Celtique*, May, 1885, pp. 336 ff.). Curiously enough Zeuss had already clearly shown the impossibility of any genuine syllable-counting theory for Old-Irish, *Gram. Celt.* 914: *Membra versuum carminis certum syllabarum numerum continent, e. gr. septenarum, octonarum, vel pauciorum vel plurium, nec tamen obtineat necesse est idem numerus syllabarum in utroque membro versus vel in omnibus versibus eiusdem carminis. Numerum syllabarum cuiusque membri definire vel numerum versuum copulandorum, e. gr. duorum vel quatuor, ut fiant disticha vel strophae, vel etiam iungere versus sine certo numero in carmine, in arbitrio poetae est.* It is therefore clear that the syllable-counting theory of Old-Irish versification is a bald fiction, without empirical foundation in the facts of Keltic poetry, and based upon the sheer arbitrary *ipse dixit* of the Zunft, who have apparently found satisfaction in a philological key that seems to open any lock in sight: *Revue Celtique*, May, 1885, pp. 336 ff.

Not only did Zeuss in 1853 teach us as though by anticipation

the sheer artificiality of the doctrine of the *Zunft*, but he was careful to point the only pathway of rational hypothesis with regard to the rhythmic character of Old-Irish verse, with which as with the Keltic accent his Grammar had not concerned itself. He has but a single page on Keltic accent and rhythm in his entire great work, but that page is sufficient to prove to the unprejudiced, how far in advance of his arrogant detractors of today (K. Meyer, *Ueber die aelteste Irische Dichtung* I. 4 footnote) were both his standpoint and his results, and how vital it is for modern inquiry to brush aside the pretentious guessings of the *Zunft*, and to take up afresh the whole problem of Keltic accent and rhythm precisely where Zeuss left it, *Gram. Celt.* 914 f.: *Quaeritur, an syllabarum maioris et minoris accentus in versuum membri alternantium certa fuerit regula. Coniici possunt e. gr. membri septem syllabarum frequentius usitati pro diversa locatione accentus duo diversa schemata, scilicet schema incipientis maioris accentus:*

/ — / — / — /

et incipientis minoris:

— / — / — / —

Attamen nec in hoc membro nec in aliis plurium vel pauciorum syllabarum certus usus statuendus videtur, et alternatio potius inter hoc vel illud schema plus vel minus in arbitrio poetarum fuisse, saltem hibernicorum. Obtinet enim prius in carmine Mediolanensis codicis communiter, in carmine de passione Christi cornico semper, secundum schema in Benedictione Hiberniae; sed alternatio inter utrumque in aliis vix negari potest, e. gr. in membris iam primi versus Hymni in S. Patricium, cuius prius esse debet prioris schematis, ne maior accentus ponatur in syllabis formativis aliquibus:

Génair pátraic í nemthúr.

Secundum autem nonnisi secundi esse potest, quia maiori accentu in syllabis principalibus, non formativis, posito nonnisi ita prodit:

ishéd adfét iscélaib.

An germanicus proferendi modus concedetur in hoc hibernico versu frequentiore ceteris et aequali fere germanico solito versui, ita ut sint in quovis membro duae tantum syllabae accentus praedominantis? Et ut possit pronuntiari:

Genair pátraic i némthur || ished adfét iscélaib.

Debet addi his, *animadverti interdum duas syllabas* minoris accentus, e. gr. articulum vel particulam duarum syllabarum, vel *etiam nomina vocalis brevis radicalis*, positas loco unius syllabae minoris accentus, ut voces *dona, acus, firu* in his Benedictionis Hiberniae locis:

abréo óir dona déseb.
acus bíth bennách firu múman.

Nothing is more fascinating than to observe how near at times Zeuss came to the truth of the double accent and super-stress. He begins by revealing to us the cardinal problem of it all: What is the secret of that *membrum septem syllabarum frequentius usitatum*:

Genair Patraicc inNemthur?

He proceeds to guess correctly the solution on the basis of his purely empirical idea of Old-Irish stress:

Génair Pátraicc ínNemthúr.

Had he stopped here, without further guessing, and examined the bearing of his rhythmical hypothesis upon the problem of the accent, his own happy example of the prehistoric dimeter would have revealed to him the double accent:

Génair Pátraic | í Némthúr.

The occurrence of the pyrrhic substitutes *dona, acus, firu* in place of any single acute stress in the rhythm would have revealed to him the pyrrhic intensity of the prehistoric accent:

Ábreo óir | dóna déseb

Ácus bith bénnach | fíru múmán,

because of the measured rhythmic equivalence: *í Némthúr* = *dóna déseb* = *fíru múmán*, and *bénnach érenn* = *ácus bith bénnach*; cf. *Indoeur. Rhyth.* 116 ff. In a word, *i* = *dona* = *fíru* = *ben* = *acus* = a single acute breath, which is therefore of pyrrhic intensity and potential duration.

We can therefore build upon the work of Zeuss and push promptly forward to the knowledge of the tripudic dimeter and superstress in Old-Irish, as in Old-Latin. And with these two weapons we can refute utterly the errors of the Zunft. The most characteristic and universal norm of prehistoric verse in Old-Irish and Old-Latin is precisely what Zeuss recognized, the *membrum septem syllabarum frequentius usitatum* (*Gram. Celt.* 914):

Génair Pátraicc | ínNémthúr = a | c.

There is nothing like it in Graeco-Latin versification to derive it from. Consequently, the Zunft not only offers no explanation of its existence, but sedulously avoids all reference to the problem that stares them in the face. Here then is the Achilles' heel of the syllable-counting theory: it collapses over the central problem of prehistoric verse, and the reason it collapses is because it knows nothing of the double superstress in either Latin or Keltic.

But our accentual dimeter, while absent as an independent type from Graeco-Latin verse, abounds wherever Keltic influence invades the Latin field, as in Christian hymnology in Keltic lands, in Latin verses by Keltic authors, or by authors in Germanic lands who have been imbued with Old-Irish culture. Thus Zeuss has recognized the true relation between Keltic verse and contemporary Latin verse, while the Zunft have uniformly stood history on its head. The Old-Irish bard wrote his tripudic di-

meters in Keltic, and also in Latin. He also carried his favorite tripudic measure with the rhythmical accentual arsis ($\acute{A} - A - \acute{G}$, $A - \acute{A} - G$, and even $A - \acute{G} \ A - \acute{G}$) over into his Graeco-Latin imitations *ad formam metri trochaici vel iambici*, which for the most part ignored all quantity and reproduced nothing in the Graeco-Roman models except the mere number of their syllables,—in a word, *North-European Keltic* tripudic measures, which could be sounded as iambic or trochaic (frequently at will), but only by the aid of the rhythmical tripudic arsis, precisely like Commodian's hexameters or St. Augustine's tetrameters in the *South-European Italic* tripudic field. And finally, he copied Graeco-Latin verse-forms in Keltic precisely as the Romans before him had copied Greek verse-forms in Latin. Some of these latter sporadic experiments the Zunft has recognized: the real body of Old-Irish verse and influence they have not only not recognized, they have travestied.

Before taking leave, therefore, of Thurneysen and the *Revue Celtique*, let us take up his examples (VI. p. 341 ff.) in detail, and see whether there is not more rhythm in Old-Irish verse than is dreamed of in the Zunft's philosophy. The fact is that our Indogermanists know only the rhythm of acatalexis, to which in the nature of the case all syllable-counting and quantitative theory is largely confined. But the rhythm of stress-accent makes as free use of catalexis (even to the extent of syncope) as it does of acatalexis, and for that reason it has remained largely incomprehensible to hellenizing grammar. In quantitative and syllable-counting rhythm it is mainly, in the case of a final measure that we have to be on the look out for catalexis, whereas in accentual rhythm either or both measures of the fundamental dimeter may be catalectic. Modern accentual rhythm has foregone its catalectic prerogatives under the influence of Greek acatalectic norms. Remembering now our possible accentual measures, the acatalectic where each thesis is provided with an arsis, the catalectic where the second thesis lacks an arsis, the brachycatalectic where both theses are without arsis, and the syncopated measure where a single thesis has the time

and rhythmical value of a whole measure, let us examine our monuments:

K. Meyer, *Ueber d. Ä. I. D.* I. 16,

Nída dir | dérmait || dála cách rig | romdai.
 c b a b

p. 27: Énna Labraid | luad cáich = the simplest and most original dimeter, in which each measure is represented by a pair of word-feet; *The Origin of Verse*, 1915, p. 14.

p. 39: Nuadu Nécht | ní damair anflaith.
 c a

p. 53: Cu cen mathair | maith cland.
 a b

Meyer has therefore gathered together pell-mell some of the simplest and most primitive examples of the tripudic dimeter, in which the rhythm consists mainly in the merest word-count by ones and twos and threes. He claims to recognize the rhythm, but never tells us what it is, p. 4: So vielgestaltig nun der metrische Bau dieser älteren und ältesten Dichtungen ist, *ein* Prinzip ist ihnen allen gemeinsam und unterscheidet sie auf den ersten Blick von den silbenzählenden Gedichten. Es lässt sich in ihnen eine durchaus rhythmische Gliederung erkennen, während bekanntlich in der silbenzählenden Metrik kein regelmässiger Wechsel von Hoch- und Tiefton herrscht, sondern Versiktus (!) und Wortbetonung nur im Versausgang zusammenfallen. It is obvious that Meyer does not understand the simple and original rhythm which he imagines to be so "vielgestaltig," and that the only result of *Ueber die Aelteste Irische Dichtung* is to make manifest that Old-Irish verse was not syllabic meter, and that our Indogermanists are utterly in the dark as to what it is. Nor could any better result have been expected of their haphazard, unscientific method of historical investigation, *Ueb. d. ä. Ir. D.* I. 4: Zwar die grosse Masse altirischer Dichtung, die uns in zahlreichen Denkmälern vorliegt, deren aelteste ins

7. Jahrhundert zurückgehen, ist dank besonders Thurneysens grundlegenden Untersuchungen dem Ursprung und der Form nach klar. Die in ihr herrschende Metrik, deren Hauptprinzipien Silbenzählung und Endreim sind, beruht auf Nachahmung und Weiterbildung der gereimten lateinischen Hymnenpoesie des vierten und der folgenden Jahrhunderte. Aber neben und vor dieser entlehnten Metrik liegt eine aeltere ganz anders gestaltete, die noch kaum erforscht ist. Denn wenn auch Windisch, Thurneysen, Rhys und ich selbst uns gelegentlich mit ihr beschäftigt haben, so bezogen sich unsere Bemerkungen doch immer nur auf eine oder die andere Gattung derselben. Die Metrik dieser älteren Periode ist aber höchst mannigfacher Art und scheidet sich in viele Gruppen von ganz verschiedenem Bau. Auch glaube ich, dass wir die Entwicklung einer Form aus der andern erkennen können, so dass wir hoffen dürfen, zu chronologischen Ergebnissen zu gelangen. Damit soll in dieser Studie der Anfang gemacht werden. It thus appears that the Zunft has violated every principle of historical method: a crude unproven theory of syllable-counting is posited for "die grosse Masse altirischer Dichtung, die uns in zahlreichen Denkmälern vorliegt, deren aelteste ins 7. Jahrhundert zurückgehen," and now we are told that "*neben und vor* dieser entlehnten Metrik liegt eine aeltere ganz anders gestaltete, die noch kaum erforscht ist," indeed (p. 3) "es ist ein beschämendes Geständnis, welches die keltische Philologie abzulegen hat, dass sie nach so vielen Jahren in betreff der ältesten gälischen Poesie und Metrik noch ebenso im Dunkeln tappt wie unsere grossen Dichter." This naive confession is sufficient to put us on our guard against the whole scientific method and results of the Indogermanists. They have begun with the end of the problem while in utter darkness as to the beginning, and having posited syllable-counting for the end they now posit rhythm for the beginning: rhythm to begin with and unrhythm to end with, and no word of explanation or apology to make plausible this historical fiasco, and rescue *Ueber die aelteste Irische Dichtung* from its own triumphant suicide. Let our Indogermanists take more to heart Aristotle's methodology of science, *Soph. Elench.* 183 b 22-26: Μέγιστον γὰρ ἴσως ἀρχὴ παντός, ὥσπερ λέγεται· διὸ καὶ χαλεπώτατον· ὅσῳ γὰρ κράτιστον

τῇ δυνάμει, τοσούτῃ μικρότατον δὲ τῷ μεγέθει χαλεπώτατόν ἐστιν ὀφθῆναι.
ταύτης δ' εὐρημένης ῥᾶον τὸ προστιθέναι καὶ συναύξειν τὸ λοιπὸν ἐστιν.

Had Meyer understood the beginnings of Indoeuropean verse, he would have recognized the meticulous falsity of his syllable-counting theory of the end. He would have recognized in the beginning the simple accentual dimeter of the word-foot:

Meyer, I. 27: *Énna Lábraid | lúad cáich*

Carmen Arvale: *Sátur fú | féré Márs*

and in the end the equally simple accentual dimeter of word-foot and word-measure combined:

Meyer I. 4: *Rúiri Raigne | rótgláissé*

Carmen Arvale: *Énos Lásés | iúváté*

—all under the rhythmic guidance of the double superstress. And finally, instead of deriving Old-Irish verse from Latin tetrameters, he would have recognized the ἀρχή of both in the Indoeuropean tripudic dimeter or accentual tetrapody. Consequently, when Meyer says (Ü. d. ä. I. D. I. 4 footnote) “Wenn Thomas FitzHugh, ‘Tripudic Accent and Rhythm and Italico-Keltic Speech Unity’ (1909) und ‘Indoeuropean Rhythm’ (1912) in diesen entlehnten Metren den Saturnius wieder finden will, so ist er über Zeuss und Zimmer nicht hinausgekommen und seine Theorie zwingt ihn, in jedem Vers gegen die Wortbetonung zu skandiren,” we can only conclude that the wish was father to the thought, and that he had failed to acquaint himself with what he presumed to repudiate; and when Lindsay tells the world (*Berl. Phil. Woch.* 34. 413) that “Celtic metre (I mean the native metre, not the imported imitation of Latin hymns) is at last being treated by an expert, Prof. Kuno Meyer in the Berliner Akademie Abhandlungen (1913, Phil.-hist. Classe, No. 6: Über die älteste Irische Dichtung),” the brutal solidarity of our Indogermanistenzunft confronts us with a rude shock.

What we have in our Saturnian treasure-trove in Old-Latin

and Old-Irish is the ἀρχή of Indoeuropean verse-forms in all their manifoldness, whether Indian or Greek, Italic or Germanic. Graeco-Roman tetrameters represent the most obvious quantitative offspring of the original Saturnian distich:

<i>Nóvum</i> <i>vétus</i> <i>vinum</i> <i>bíbo</i> :	a a
<i>Nóvo</i> <i>véteri</i> <i>morbo</i> <i>médeor</i>	a a

But the typical artistic type of the Saturnian distich, which did not survive in Graeco-Roman forms, was the catalectic type:

<i>Vírur</i> <i>míhi</i> <i>Cáména</i> :	a c
<i>Insecé</i> <i>vérútum</i>	c c

and its several varieties:

<i>Bícórpores</i> <i>gígántes</i> :	c c
<i>Mágnique</i> <i>Átlántes</i>	c c
<i>Génair</i> <i>Pátraicc</i> <i>ínNémthúr</i> :	a c
<i>Íss ed ádfet</i> <i>hí scélaib</i>	a c

—and the like. These catalectic or tripudic types proper are quite unknown to Graeco-Roman metric, but they constitute the great mass of our Keltic and Italic Saturnians, which may therefore be defined as tripudic dimeters in their several combinations. Our Indogermanists, being unable to find a Graeco-Roman source for this omnipresent medial catalexis, have quietly ignored the great body of phenomena which they pretend to explain, *Revue Celtique* VI. 339: Im Lateinischen und reimlos ist dieser Rhythmus vielleicht nicht nachzuweisen, im Lateinischen schon darum nicht, weil es hier kaum möglich ist, betonte Silbe vor der Caesur durchzuführen. Thus Thurneysen has in reality serenely surrendered his whole thesis: he admits that there is no such Graeco-Roman type as this double *membrum septem syllabarum frequentius usitatum* of Zeuss. Where then does it come from? The answer is given by the facts: it

abounds in Old-Latin, Old-Irish, and late Latin verse by Old-Irish authors or their pupils in England and Germany,—it is native to Kelt and Latin alike, it is the characteristic and universal prehistoric Indoeuropean tripudic distich, which by reason of its characteristic features, the rhythmical accentual arsis and free inner catalexis, could find no occupation under Hellenic quantitative auspices, and was therefore without representation in Graeco-Roman usage. But how natural it was to Latin idiom as well as to Keltic, the Old-Irish monks began to demonstrate as soon as they were able to express themselves in the language of Rome: *Indoeur. Rhythm* 142f., where Colman frequently writes his first tripudic dimeter in Keltic and the second in Latin, and indeed twice both in Latin, *Thesaurus Palaeohibernicus* II. 302,

Régem régim | rógámús || ín nóstrís | sérmónibús: a | c || c | c.

Á - G Á - G | Á - A - G || Á - A - G | A - Á - G - G

Út nós ómnès | précamúr || libèrère | dignétúr: a | c || a | c.

Á - A Á - G | Á - A - G || Á - G - Á - G | Á - A - G

The crucial test of tripudic rhythm, which is simply the duplicational count of the double superstress, is of course the tripudic, or accentual, arsis: *dignétúr, sérmónibús*. The telltale arsis can only display itself to the ordinary ear in catalexis, and not even then under quantitative auspices where a short arsis is required. The Old-Irish Kelts were never subjected to the quantitative strait-jacket. Consequently, we easily overlook the tripudic arsis in St. Hilary, St. Ambrose, Augustine, and the great South-European Latin field generally, whereas it is the very din of it in the North-European Old-Irish sphere of influence that has so bewildered and undone the Indogermanists with their rough-and-ready second hand theories. The Zunft with one accord have mistaken this tripudic arsis because of its accent for a thesis, and therefore reached the absurd and laughable result, that whereas in Early Irish some sort of rhythm (they are utterly unable to guess what sort)

should be posited, the great classic period of Old-Irish culture was marked by a poetry with "no rhythm (regulated stress), except in the rhyming words at the end; and in the *debide*-metres (see § 16) even the rhyme is unrhythmical" (K. Meyer, *Primer of Irish Metrics* 5). And all this folly is confidently re-affirmed (in the teeth of my *Tripudic Accent and Rhythm and Italico-Keltic Speech Unity*, Anderson Bros., University of Virginia, 1909, pp. 34ff., and of my *Indoeuropean Rhythm*, 1912, pp. 138ff.) in *Ueber die Aelteste Irische Dichtung* I-II, 1913-1914, for example I. 4: So vielgestaltig nun der metrische Bau dieser aelteren und aeltesten Dichtung ist, *ein* Princip ist ihnen allen gemeinsam und unterscheidet sie auf den ersten Blick von den silbenzählenden Gedichten. Es lässt sich in ihnen eine durchaus rhythmische Gliederung erkennen, während bekanntlich in der silbenzählenden Metrik kein regelmässiger Wechsel von Hoch- und Tieftön herrscht, sondern Versiktus und Wortbetonung nur im Versausgang zusammenfallen. I have shown repeatedly that this *aelteste Irische Dichtung* with its "manifold metrical structure" is a sheer fiction, and that in reality it is the necessary ἀρχή of, and identical in principle with, the rest of Old-Irish verse: the word-foot and word-measure dimeter developing gradually into the simple accentual verse-foot and verse-measure dimeter of modern times. Without stopping to point out the inner self-contradiction of a theory in which "kein regelmässiger Wechsel von Hoch- und Tieftön herrscht, sondern Versiktus(!) und Wortbetonung nur im Versausgang zusammenfallen," let us examine at once Meyer's "Examples" (*Primer of Irish Metrics*, p. 5):

- (a) Cech mártir, cech dithrubach, cech nôib robôï ingénmnai,
rop sciath dún diar nímdegail, rop saiget úan fri démnai.

These are lines 19 and 20 of Colman's Hymn. Meyer has indicated the accents as he understands them. The italics at the end of each line indicate the rhythmical tag which his curious theory calls for. All the rest is hideous, jangling prose, and that too all the more so by reason of a powerful and utterly arbitrary accent, which is accommodating enough, however, to make a falling accentual rhythm out of the last two rhyming

syllables. In other words, Old-Irish verse was a barbarous rhythmless jangle with an accentual trochee dangling at the end of it! And our Indogermanistenzunft throughout the habitable earth are so sure of it, that they are literally deaf to everything else: *Ueb. d. aelt. ir. D.* 5, footnote 1: Zu lesen sind die silbenzählenden Gedichte natürlich nach der Wortbetonung, auf welcher nicht nur die Endreime, sondern auch die Binnenreime und die Alliteration beruhen. Siehe darüber meinen 'Primer of Irish Metrics,' S. vi. Turning now to the "Primer" we are confronted with the whole vicious propagandism, Preface vi: "One word of advice to the beginner will not be out of place. He must accustom himself to read Irish poetry entirely by ordinary word-stress, discarding altogether the fanciful theories as to any regular interchange between stressed and unstressed syllables, or as to any secondary stress enabling certain syllables to carry a rhythmical accent (as assumed by Zimmer in his *Keltische Studien*, II, p. 160). At no period can unstressed, half-stressed, or even the fully-stressed final syllables of Munster pronunciation carry such an accent. Unless the ordinary accentuation is followed, neither the laws of rhyme nor alliteration can be properly understood; while attention paid to rhyme and alliteration often teaches us to correctly accent words as to whose stress there may have been any doubt. Thus, some scholars would not have wrongly placed the stress in *didiu* and *dochum* on the final syllable if they had known that these words rhyme with *ligiu* and *toffund* respectfully." The whole situation is perfectly plain: the Zunft have decided that their crude, pragmatical, half-baked accentual theory shall be maintained against all odds. That theory is a naive assumption of modern accentual conditions for a prehistoric Indoeuropean idiom. Finding that it yielded no rhythm for Keltic poetry, they have taken refuge in a second equally crude, pragmatical, half-baked rhythmical theory, which must also be maintained against all odds, namely syllable-counting as in Old-Indian and Old-Persian, and with a single accentual trochee at the end of each couplet as suggested by "Latin hymn-poetry of the fifth and sixth centuries" (*Primer of Irish Metrics*, p. 5. note). The syllable-counting is conducted on the astounding principle that a few

syllables more or less should cause no question, and the trochaic cadence in the last two or *even three syllables* (!) at the end of the verse is derived from the imitation of "such trochaic measures as S. Hilary's *Hymnus in laudem Christi*, beginning:

Hymnum dicat turba frátrum, hymnum cantus pèrsonet
Christo regi concinéntes laudem demus débitam.

Here the first verse of each couplet contains eight, the second seven syllables. The first verse ends in —, the second in — (!). The two couplets form a quatrain." And how this whole house of straw collapses, when we note that the supposed verse-ictus at the close of the Irish examples is an arsis and not a thesis, and therefore no verse-ictus at all, but the accentual tripudic arsis emphasizing the rhythm of the double accent, which is the common rhythm of all Keltic and Italic speech and verse, and from which St. Hilary's verse itself is directly derived:

Cé^hch má^htír cé^hch | dí^hthrá^hbá^hch || cé^hch nó^hib ró^hbò^hi | ín^hgén^hmná^hi,
a | c || a | c

identical with Naeuius' Latin Saturnian (except for the more complete emancipation of the verse-foot in Old-Irish):

Ó^hblí^htí | sú^hnt Ró^hmá^he || ló^hquí^hèr lí^hnguà | Látí^hná: c | c || a | c.
Róp sciath dú^hn dí^har | ní^hmdè^hgá^hil || ró^hp saí^hgét ú^han | frí^h dé^hmná^hi.
a | c || a | c

Consequently, too, "the unrhythmical rhyme in the *debide-metres*" is as fictitious as "the rhythmical trochee" in the rest:

Mé^hssè ó^hcù^hs | Páng^hù^hr bán || cé^hchtà^hr ná^hthà^hr | frí^ha saí^hndán.
a | c || a | c

Accordingly, "Latin hymn-poetry of the fifth and sixth centu-

ries" fails utterly to justify the non-rhythmical monstrosity "with disyllabic rhythmical rhyme at the end of the couplets" and "with monosyllabic unrhythmical rhyme at the end of the verses," to say nothing of "the seven syllables in each verse," with which the *Zunft* has insulted the genius of the Old-Irish Kelts, and the Keltic scholar of the future will read with unquenchable mirth: *Es war ja ohne Zweifel das beständige Anhören der lateinischen Kirchenhymnen beim Gottesdienst, was die Nachahmung ihrer Metrik hervorgerufen hat; und da musste zuerst und vor allem eins ans Ohr schlagen, der Endreim. So geschah es, dass dieser zunächst ohne sonstige weitere Modifikation in die aeltere Metrik Eingang fand. Why, when, and where should so rhythmical a cause be followed by so unrhythmical an effect?*

The rhythm of the double accent is not simply a rhythm of thesis, it is also a rhythm of arsis:

$$\acute{S}émúnís | \acute{á}lternéi = \acute{A} - A - \acute{G} | \acute{A} - A - \acute{G}.$$

Here each measure has its rhythmical acute arsis followed by the grave catalectic foot: $A - \acute{G}$. This rhythm of arsis, which was confined to the *measure* in Saturnian times, was extended to the *foot* in Classic times in order to reproduce with freedom the *acatalectic* foot of Greek quantitative verse:

$$\acute{A}enéadúm | génetríx || hómínúm dívómquè | vólúptàs \\ \acute{A} - A - \acute{G} | A - \acute{G} || A - \acute{G} \quad A - \acute{A} - G | A - \acute{A} - G$$

Here every foot except the last has the rhythmical tripudic (accentual) arsis. The tripudic arsis thus solved the problem of technique for the imitation of Greek quantitative rhythm. The Old-Irish Saturnian, unlike the Latin Saturnian, was already beginning to extend the rhythm of the tripudic arsis to the foot, as well as the measure, thus relinquishing the original diaeresis between the two measures of the old tripudic dimeter: *Thesaur. Palaeoh.* II. 308,

$$\acute{M}áccan \acute{s}é mbliadnae \acute{d}éac.$$

Here the rhythm of the accentual arsis does away with the traditional medial diaeresis, as in:

Génair Pátraicc | ínNémthúr,

and thus accomplishes the complete emancipation of the verse-foot. This interesting rhythmical phenomenon becomes, therefore, our infallible key to tripudic influence throughout antiquity, for the very reason that it is entirely foreign to modern rhythm of the single accent, where A - A - G has become $\overset{\text{A}}{\text{A}} - \overset{\text{G}}{\text{G}}$ or G - $\overset{\text{A}}{\text{A}} - \text{G}$, thus eliminating the rhythm of arsis (A - $\overset{\text{G}}{\text{G}}$).

Prehistoric Indoeuropean rhythm is the rhythm of the double superstress, and its specific difference over against modern Indoeuropean rhythm of the single monoseme stress is the tripudic, or accentual, arsis. It is therefore doubly rhythmical, involving as it does the rhythm of arsis as well as the rhythm of thesis. The two rhythms are in reciprocal contrast, each emphasizing and supporting the other, and therefore capable at any moment of reversing the normal stress relation of thesis to arsis. Ignorance of this whole situation has finally led the Zunft into that limbo of unrhythm, which they are so assiduously commending to us in apology for their unrhythmical "Accentual Theory" of the Saturnian, and their non-rhythmical "Syllabic Theory" of Keltic verse, and to which they are even threatening to consign the "Teutonic carmen"; cf. *Berl. Phil. Woch.* 34.413 (W. M. Lindsay): "The weak point of the Accentual Theory has always been that it does not furnish lines which satisfy our requirements for poetry. An accentual Saturnian is too like a fragment of prose embellished with alliteration, or shewing a certain amount of regularity in its accent-beats. And yet, the latest researches in Teutonic and Celtic Metre are tending in this very direction, and seem likely to find the Teutonic and Celtic 'carmen' to have been originally hardly distinguishable from prose; to have been, in fact, *prose broken up into pieces* (not at all necessarily of the same length) and embellished with

alliteration or vowel-assonance." Here we have the patent *reductio ad absurdum* of the doctrine of the Zunft.

We have found, therefore, the key to the problem of ancient rhythm and meter. Rhythm proper is the double accent, meter the double long: the measure of rhythm is the double accent, the measure of meter the double long. The Romans in imitating quantitative verse permitted a single conflict of accent and ictus in the measure, the Old-Irish one to the foot: with this difference, all Latin verse in antiquity, whether by Roman or Kelt, is the same rhythm of the double accent, which was common to both peoples; and the characteristic mark of the rhythm of the double accent is the free conflict of accent and ictus, once in the measure in Latin hands, once in the foot in Old-Irish; Commodian, *Instruct.* I. 1,

Práefátíō | nóstrá || víám érránti | démónstràt;

St. Augustine, *Psalmus* 1,

Ómnès qui gáudétis dé pácè || módò vérùm | iúdicàtè.

All this is what is known as *rhythmus* proper in antiquity in contradistinction to *metrum*, which is *rhythmus* with the embellishment of quantity. It is the same *rhythmus* to which Servius refers, *Ad Georg.* II. 385 Carminibus Saturnio metro compositis, quod ad rhythmum *solum* vulgares componere consue-runt. And so, precisely, throughout antiquity: cf. *The Sacred Tripudium*, Anderson Bros., Univ. of Va., pp. 44 ff.

The Old-Irish, on the other hand, by brushing aside the Latin affectation of quantity in all of their Latin verses, have revealed the secret of rhythm to us in all its nakedness, not as "prose broken up into pieces not at all necessarily of the same length," but as the duplicational count of the Indoeuropean superstress appearing in verse as the tripudic dimeter, or accentual tetrapody, with a rhythm of arsis supporting the rhythm of thesis, and therefore freely interchanging with it the leadership in the rhythmic count.

The rhythmical arsis (A - G), the characteristic phenomenon of the rhythm of the double accent, and therefore the infallible criterion of all native Italic and Keltic versification, becomes, accordingly, the weapon with which we can definitively refute the errors of quantitative (Leo), syllable-counting (Thurneysen), and accentual (Thurneysen) theory itself. Admitted once in the double count, or measure, in Latin, and once in the single count, or foot, in Old-Irish, it provides a discriminating test for tripudic influence throughout antiquity for all non-quantitative verse. Compare, for example, any Old-Irish product with St. Augustine's *Psalmus*, say St. Columban's *Rhythmus de Vanitate* (Blume, *Thesaurus Hymnologicus* I. 352):

St. Augustine: Ómnès qui gaudétis dé páce
 Á - G A Á - A - G A - Á - G

St. Columban: Quá múltis évenissé
 Á A - G A - G - A - G

St. Augustine has chosen his verse (acatalectic) so as to guarantee but one tripudic arsis (A - G) to the measure, whereas the Irish Saturnian admits it in any foot. So with the Old-Irish rhythm everywhere:

Versiculi Familiae Benchuir, Blume I. 356,

Fíde fúndatá certá : Á - G Á - A - G A - G.

Hymnus pro Peccatis, I. 351,

Mé núnc ópórtét fléré : Á - A Á - A - G A - G.

Hymnus S. Oengi mac Típraite, I. 328,

Mártínús mírús móré : Á - A - G A - G A - G.

The above four perfect specimens of the Old-Irish Saturnian

from the sixth to the eighth century reveal in clear light the characteristic difference between the Irish and the Latin usage: the Latin Saturnian maintained to the last the diaeresis between the two measures of the tripudic dimeter: *sémúnís | áltérneí*; whereas the Old-Irish completed the emancipation of the tripudic verse-foot by transcending it: *fídè fúndatá cértá*. Thus in the Old-Irish Saturnian the rhythm of arsis was advanced to final and complete equality of privilege with the older rhythm of thesis, but catalexis between the dimeters was maintained to the last in Old-Irish as in Latin:

Hibernicus Exul (Duemmler, *M. G. H.: Poet. Lat. Aev. Car.* I. 650): Eighth century.

Cártà Chrístò cómité || pér téllúris spátíúm.

Dicuil (Manitius, *Lat. Lit. d. Mit.* I. 650): Ninth century.

Céu tésséræ ín pírgís || mútántúr lúdíficís.

Sedulius Scotus (Traube, *M. G. H.: P. L. A. C.* III. 1. 215): Ninth century.

Bónús vír ést Róbértús || láudès glíscúnt Róbértí.

By *beginning* with the rhythm of arsis instead of thesis the iambic cadence becomes obvious for the rhythm of the double accent in Old-Irish as in Latin, the only difference between the Latin and Irish technique being that in Old-Irish the tripudic arsis is privileged in any foot, whereas in Latin one thesis in every dipody must be accentual:

Aldhelmus (Giles 113): Eighth century.

Válé válé fídíssimé || phílé Chrístí cáríssimé.

Idem ap. Manit. (*Lat. Lit. d. Mit.* 140):

Christús pássús pátíbùló || átqué létí látíbùló.

Bonifatius (Duemmler, *M. G. H.: P. L. A. C. I.* 18):
Eighth century.

Válé frátér flóréntibús || iúvéntútis cúm víribús.
Válé Christó vírguncúlá || Christí némpé tíruncúlá.

Dicuil ap. Manit. *Lat. Lit. d. Mit.* I. 650: Ninth century.

Dóminò cáeli glóriá || átqué térræ pérpétuá.

Thus the original Indoeuropean rhythm of the double accent, and therefore of the double ictus, lends itself naturally to either falling or rising cadence, and represents the historical ἀρχή of all ancient and modern Indoeuropean "rhythmische Dichtung." It is the common prehistoric taproot of all Indoeuropean versification, ancient and modern, and what Gaston Paris has correctly divined for the Latin-Romanic field must be generalized for Indoeuropean speech and verse, *Lettre à M. Léon Gautier sur la Versification rythmique*, 1866, p. 23: Pour moi, je pense au contraire que la versification rythmique est d'origine toute populaire, qu'elle n'a d'autre source qu'elle même, qu'elle a existé de tout temps chez les Romains, qu'elle ne doit rien à la métrique, et qu'elle est avec elle précisément dans le même rapport que la langue populaire, le *sermo plebeius*, avec la langue littéraire de Rome. Toutes deux ont eu la même destinée: la langue lettrée et la versification métrique, mortes réellement avec l'empire, ont conservé chez les savants une vie artificielle qui dure encore; la langue populaire et la versification rythmique ont continué à vivre, et se sont développées et ramifiées dans les langages et dans les poésies des nations romanes. La versification populaire notamment, méprisée et obscure au temps de la grandeur romaine, conservée à peine en quelques fragments par des écrivains amateurs d'anecdotes qui ont sacrifié la dignité à la curiosité, acquit avec le christianisme un domaine immense et une inspiration nouvelle, et produisit bientôt avec une richesse inouïe de quoi porter pendant dix siècles toute la poésie de plusieurs grands peuples: c'est véritablement le grain de sénevé de la parabole, vile semence, dedaigneusement jetée en terre,

qui devient un arbre aux mille branches, verdoyant et touffu, sur lequel chantent les oiseaux du ciel.

§ 7. RÉSUMÉ OF RHYTHMIC EVOLUTION.

The three fundamental stages in the evolution of the rhythm of the double accent are marked successively by the tripudic word-foot, word-measure, and verse-foot. The word-foot develops by catalexis the word-measure ($\acute{A} - A - G = \acute{A} - A - \acute{G}$), and the word-measure thus gives rise to the measured bi-accentual foot ($\acute{A} - A$) with rhythmical arsis as well as thesis. The remainder of the evolutionary process centers around the validation of the grave thesis ($\grave{G}$). The Roman evolution validated but one grave thesis to the μέτρον, but permitted it in their quantitative verse to occupy not only the second position, as in their Saturnian measure, but also the first ($A - \acute{G} A - \acute{A}$ as well as $A - \acute{A} A - \acute{G}$). The Irish evolution of the rhythm of the double accent took the final step in the validation of the grave thesis, permitting it twice in the μέτρον ($A - \acute{G} A - \acute{G}$). This Old-Irish development of the *tripudic verse-foot* marks the final stage in the evolution of ancient Indoeuropean verse,—a stage which became promptly unintelligible to a uno-accentual modern world.

We have to sum up, therefore, four great phases in the evolution of ancient accentual versification: I. The Stage of the Tripudic, or Bi-accentual, Word-foot: The Oldest Saturnian Verse. II. The Stage of the Tripudic, or Bi-accentual, Word-measure: The Præhellenic Saturnian. III. The Stage of the Tripudic, or Bi-accentual, Verse-measure: Graeco-Roman Quantitative and (so-called) Rhythmical Versification under Roman auspices. IV. The Stage of the Tripudic, or Bi-accentual, Verse-foot: The Later Keltic Saturnian and Rhythmical Verse under Keltic (Old-Irish) auspices.

I. The Rhythmic Stage of the Bi-accentual Word-foot.

The first stage of Indoeuropean rhythm of verse is that of the free tripudic word-foot. The single rhythmic count, or foot, is represented by any vocable of one, two, or three stress-elements (Á, Á - G, Á - A - G). More than three stresses will constitute a double count, or measure (dipody). The grave stress is thus always in arsis, and consequently the grave thesis $\grave{G}$ has no rhythmic function. This stage is the accentual ἀρχή of Indoeuropean verse, and it embodies the fundamental *mas strepitus fidis Latinae*, to which Persius alludes in his sixth Satire, and Horace in his epithets *grave virus* and *horridus ille numerus* as applied to the Saturnian verse. It is the stage of the "aelteste Irische Dichtung," which K. Meyer desired to see but did not find in his "Berliner Akademie Abhandlungen" (1913-14, Phil.-Hist. Classe, Nos. 6 and 10), and which W. M. Lindsay travestied as being "in fact, prose broken up into pieces (not at all necessarily of the same length) and embellished with alliteration or vowel-assonance" (*Berl. Phil. Woch.*, 28 March 1914, Sp. 413). It is the rich fountain-head of all subsequent types, and was capable of any and every possible rhythmic effect. Not only was it never in the nature of things superseded, but throughout the lifetime of ancient speech and letters the rhythm of the bi-accentual word-foot or word-group remained the sole native and natural rhythm of prose:

Cato *de Agricultura* 141,

Márs : páter | té : précor | quáesóque | úti : síes | vólens :
 própítius | míhi : dómo | fámiliáequē | nóstræ.

Tabulae Iguvinae VI b 57,

Sérfe : Mártie | Préstota : Sérfia | Sérfer : Mártier |
 Túrsa : Sérfia | Sérfer : Mártier | tótam : Társin-
 átem | trífo : Társinátem | Túskom : Náhárcōm |
 Íabúskom : nóme.

Cicero in *Catilinam* I. 1,

Quóúsque : tándem | ábutére : Cátilína | pátiéntia : nóstra?

Here then in the rhythm of prose we find the native ore out of which was shaped the more measured rhythm of verse, and not infrequently finished types emerge like nuggets in the mine:

Tabulae Iguvinae VI a 17,

Párfa : dérsua | cúrnaco : dérsua || peíco : mérsto |
 peíca : méersta || méresta : áueif | méresta : áncia ||
 éesona : téfe | tóte : Íiouone || Ésmei : stáhmei | stáh-
 mítei.

This prose rhythm of the tripudic word-foot and word-measure was the regular form in Indoeuropean antiquity for all magical and religious prescriptions, for legal maxims and binding enactments, and for all utterances of folk-wisdom, and the Latin word for these varied rhythmic formulations was *carmen*. Ritschl was right in positing rhythm as the necessary implication of the word (*Opuscula* iv. 298), and we now know that the rhythm involved was that of the bi-accentual word-foot and word-measure without the specific limitations of verse. It is clear, therefore, that in the prehistoric prose-*carmen* we have the historical and evolutionary antecedent of *versus*, or *metrum*, because the particular rhythm of verse is obviously and merely a more highly regulated phase of the word-count of the older *carmen*: Aristotle, *Poetics*, iv. 7 τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί, φανερόν.

The rhythm of speech is thus, as Aristotle saw, the historical antecedent and source of meter, or verse, and the duplicational, or tripudic, count the generic principle underlying both; *Rhet.* III. 8. 2 : ὁ δὲ τοῦ σχήματος τῆς λέξεως ἀριθμὸς ῥυθμὸς ἐστίν, οὗ καὶ τὰ μέτρα τμητά; *Poet.* IV. 7 : τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστί, φανερόν; *Problem.* XIX. 38 : ῥυθμῷ δὲ χαίρομεν διὰ τὸ γινώριμον καὶ τεταγμένον ἀριθμὸν ἔχειν καὶ κινεῖν ἡμᾶς τεταγμένως· οἰκειότερα γὰρ ἢ τεταγμένη κίνησις φύσει τῆς ἀτάκτου, ὥστε καὶ κατὰ φύσιν μᾶλλον; *Rhet.* III. 9. 3 : διὸ καὶ τὰ μέτρα πάντες μνημονεύουσι μᾶλλον τῶν χυδῆν· ἀριθμὸν

γὰρ ἔχει ᾧ μετρεῖται. Thus it is the rhythmic count itself that constitutes the essential measuring principle of meter : ἀριθμὸν γὰρ ἔχει ᾧ μετρεῖται.

Indoeuropean rhythm, therefore, according to Aristotle's profound analysis, is a free duplicational, or tripudic, count applied to the scheme of Indoeuropean speech, and Indoeuropean meter, or verse, is rhythm subjected to more exact intensive and extensive regulation,—first by means of the word-foot, then of the word-measure, and finally of the verse-foot.

In the rhythm of the prose-*carmen* the word-foot is unregulated and free, and there is no regulated verse-length; in the rhythm of the verse-*carmen* the word-foot is tripudic (of from one to three stresses, or *tempora*), and the fundamental verse-length is that of the dimeter, or tetrapody. On the border-line between prose-*carmen* and verse-*carmen* is the fragment of a litany of sacred names, preserved for us by Aulus Gellius from the books of the Roman priesthood, *Noctes Atticae* XIII. 23 *Comprecationes deum immortalium quae ritu Romano fiunt expositae sunt in libris sacerdotum populi Romani et in plerisque antiquis orationibus. In his scriptum est:*

Lúam : Sátúrnì | Sálaciàm : Néptúni
 Hóràm : Quírìni | Vírìtès : Quírìni
 Máiam : Vólcáni | Hérièm : Iúnónis
 Mólèsquè : Mártis | Nériènmquè : Mártis.

Here the tetrapodic verse-length is evolved, but the word-foot *Nériènmquè* (A - G - A - G) of four stress-times exceeds the tripudic limit.

Both tripudic word-foot and tetrapodic verse-form are fully evolved in a piece of ritual quoted by Nonius Marcellus from Fabius Pictor, Nonius, *Compend. Doctr.* III. 873 L: Fabius Pictor lib. xvi

Áquàm : mánibùs | pédibúsquè : dátò
 Pólybrùm : sínistrà | mánù : ténétò
 Déxtèrà : vàsùm | cúm : áquà.

The last verse shows how naturally the rhythm of the double accent develops out of the double word-foot *cúm : áquà* the catalectic word-measure (*tripudium*) *cúm áquà* (Á - A - AG) with the bi-accentual foot and rhythmical arsis (Á - A). Thus the measured catalectic dimeter easily and naturally evolves, Varro *de Ling. Latina* VI. 27 *Primi dies mensium nominatae kalendae, quod his diebus calantur eius mensis nonae a pontificibus, quintanae an septimanae sint futurae, in Capitolio in curia Calabra sic dicto quinquies:*

Kálò : Iúnò | Cówéllá

septies dicto:

Kálò : Iúnò | Cówéllá.

The rhythm of accentual procatalexis in the bi-accentual word-foot is necessarily catalectic or acatalectic: that is to say, the rhythm of *Cówéllà* is necessarily either *Cówéllà* or *Cówéllá*. It is thus this accentual procatalexis in original Indoeuropean speech which provided an ever-ready, powerful accentual verse-foot (A-A), rhythmical both in thesis and arsis, and falling or rising at will (Á-A or A-Á). And this rhythm of accentual procatalexis in the vocable necessarily determined the rhythm of accentual procatalexis in the word-group: *cúm áquà* is therefore rhythmically either *cúm áquá* or *cúm áquà*, all at the suggestion of the double accent in the single vocable A-A-G.

Latin and Keltic speech thus abounded with the rhythm of catalexis as well as acatalexis, and hence we find it cultivated both medially and finally in the earliest type of regulated dimeter: Varro *de Lingua Latina* VI. 30 *Contrarii horum vocantur dies nefasti, per quos dies nefas fari praetorem:*

dó dicò áddicò

Itaque non potest agi: necesse est aliquo uti verbo cum lege quid peragitur. Here therefore inevitably in rhythmic utterance, under the contagious rhythm of the double accent in *áddicò*, we get a regulated dimeter:

$$Dó : díco | áddico = \acute{A}-A-\acute{G} | \acute{A}-A-\acute{G} = c | c,$$

in which we have both medial and final catalexis, and in which accentual thesis and accentual arsis hold the balance with each other, while the grave thesis is exploited at the close of each measure. Here then we have the genesis of the *verse-foot*, and its subsequent evolution turns upon the exploitation of the relation of accentual arsis to non-accentual thesis, that is of rhythmical arsis to rhythmical thesis. With the passing of the double accent at the beginning of the modern era, the rhythm of arsis vanishes and with it the old freedom of conflict of accent and ictus in the rhythm of Indoeuropean verse. It is only ignorant sophistry that seeks to explain Vergil's conflict of accent and ictus by anything possible in modern verse: in Vergil it is natural, in modern verse unnatural; cf. *Classical Weekly* X. 97. So throughout the whole wide field of Italic and Keltic poetry.

Brachycatalexis and syncope, giving rise to several shortened forms of the fundamental dimeter (tripodies and even dipodies), are natural and obvious corollaries of the rhythm of the double accent: Varro *de Re Rustica* I. 2. 26 Ego, quod magis, inquam, pertineat ad Fundani valetudinem in eo libro, est satius dicas; nam huiusce pedes solent dolere, in fronte contrahere rugas. Dic sodes, inquit Fundanius: nam malo de meis pedibus audire, quam quem ad modum pedes betaceos seri oporteat. Stolo subridens, dicam, inquit, eisdem quibus ille verbis scripsit vel Tarquennam audiui; cum homini pedes dolere coepissent, qui tui meminisset, ei mederi posse:

$$\begin{array}{ll} \acute{E}gò : túi | mémini, & a | b \\ \acute{M}édérè : méis | pédibús: & a | b \\ \acute{T}érrà : péstèm | ténétò, & a | c \\ \acute{S}álùs : híc | mánétò & c | c \\ \acute{I}n : méis | pédibús. & c | b. \end{array}$$

hoc ter noviens cantare iubet, terram tangere, despuere, ieiunum cantare. Multa, inquam, item alia miracula apud Sasernas invenies, quae omnia sunt diversa ab agri cultura et ideo repudianda. This primitive incantation of folk-rhythm involves by

happy chance well nigh every phase of accentual word-foot, word-measure, and verse-foot (acatalectic, catalectic, and brachycatalectic), showing us how naturally the original word-foot dimeter develops spontaneously the elements which are destined by rhythmic selection and survival to constitute the later and more artistic norms of verse. We recognize, for example, the free word-foot measure in *médère : méis*, the regulated word-foot measure in *égò : túi, térra : péstém*, the free catalectic word-foot measure in *sálus : híc, ín : méis*, the regulated verse-foot measure with accentual arsis in *ténétó, mánétó*, and the brachycatalectic measure in *méminí, pédibús*. Thus all the elements of a subsequent and more highly evolved technique are prepared beforehand in the more naïve and heterogeneous essays of primitive art.

The phenomena are identical in Old-Irish, only much richer and therefore more obvious, and K. Meyer's dogmatic assumption of an "aeltere ganz anders gestaltete Metrik" is based upon a total misapprehension of the facts of rhythmic history and of the rational continuity of all evolution; cf. K. Meyer, *Ueb. d. aelt. irische Dicht.* I. 4. In Keltic as in Latin the bi-accentual word-foot *Á-A-G* in catalexis develops spontaneously the bi-accentual word-measure *Á-A-G*, thus giving rise to the regulated bi-accentual verse-foot *Á-A*, on the one hand, and to the grave catalectic count *G*, on the other. The common logic of the evolution is immanent in the double accent, which is common to both languages, and Meyer's two Berliner Akademie Abhandlungen, so far from giving us any true idea of the beginnings of Old-Irish verse, with the slipshod methods of the Indogermanists have jumbled together all stages in its evolution:

Word-foot dimeter: I. 27, *Énnà : Lábràid | lúad : cáich* a | b.

Word-measure dimeter: II. 6, *Dí : óchtúr | Álinné* c | c.

Verse-foot dimeter II. 18, *Slógàib : cách | máirrig : árchoin* a | c.

But before taking up the Old-Irish examples of our word-foot dimeter let us note several other striking ones in Old-Latin:

Varro *de Lingua Latina* VI. 21 Octobri mense Meditrinalia dies dictus a medendo, quod Flaccus flamen Martialis dicebat hoc die solitum vinum novum et vetus libari et degustari medicinali causa; quod facere solent etiam nunc multi cum dicunt:

Nóvum : vétus | vínum : bíbò a | a
Nóvò : vétèrì | mórbò : médeòr. a | a.

Macrobius, *Saturnalia* V. 20. 18. In libro enim vetustissimorum carminum, qui ante omnia quae a Latinis scripta sunt compositus ferebatur, invenitur hoc rusticum vetus canticum:

Híbèrnò : pùlvèrè | vérnò : lútò a | a
Grándià : fárrà | cámillè : métès. a | a.

Festus refers to this venerable old *carmen* in his explanation of *flaminius camillus* (Festus s. v.): Flaminius camillus puer dicebatur ingenuus patrimēs et matrimēs, qui flamini Diali ad sacrificia praeministrabat: antiqui enim ministros camillos dicebant. Alii dicunt omnes pueros ab antiquis camillos appellatos, sicut habetur in antiquo carmine, cum pater filio de agricultura praeciperet: "Hiberno pulvere, verno luto, grandia farra camille metes."

Isidorus, *Etymol.* VI. 8. 12 Primus autem praecepta apud Hebraeos Moyses scripsit; apud Latinos Marcius vates primus praecepta composuit. Ex quibus est illud:

Póstrémus : dícàs | prímus : táceàs. a | a.

Festus, *De Verborum Significatu* 162 L. Negumate in carmine Cn. Marci vatis significat negare cum ait:

Quámvis : nóvéntiùm | duónum : négumátè. a | a.

Let us turn now to the corresponding stage in the evolution of Keltic verse, that of the tripudic word-foot dimeter in Old-Irish. The same phenomena and the same simple laws confront us as in Old-Latin: the tripudic word-foot is everywhere the

necessary unitary count of rhythm. The foot may be any vocable (or word-group) of from one to three independent stress-elements:

Rawl. B 502, 115b (K. Meyer, *Ueb. d. aelt. irische Dichtung* I. 11):

Tuàrt : Férgùs | fláithè : fráss a | c
Fórtàmàil : míl | Brég : bráss. c | b.

Thesaur. Palaeoh. II. 325:

Brígit : bé bithmàith | bréo órdà : óiblèch a | a
Dónfè : dón bithflaith | ín grén : tínd tóidlèch. a | a.

The measure is a pair of such tripudic word-feet in natural harmonious thought-relation (not haphazard "prose cut up into pieces", as W. M. Lindsay urges in order to palliate his own very prosaic interpretation of the Latin Saturnian, *Berl. Phil. Woch.* 34. 413), and the fundamental verse-form is the dimeter. The typical mode of composition is the couplet, naturally developing also the long verse or double dimeter with inviolable diaeresis between the component dimeters.

Besides the two normal types of tripudic verse, the dimeter or short verse, and the double dimeter or long verse, the Old-Irish bards indulged freely in rhythmic systems of tripudic word-feet, in which dimeters and double dimeters mingled with other and freer rhythms (pentapodies and hexapodies) at the whim of the individual poet, quite after the fashion of the prose-*carmina* in Latin, but with a more deliberate and self-conscious art:

Pentapodies: Rawl. B 502, 115 (K. Meyer, *Ueb. d. aelt. ir. D.* I. 39):

Férgùs : Fáirggè : Núadàt | Néicht : nértmàith. a | c.
Máràib : frássàib | fólcais : dómùin : démdàth. a | a.

Hexapodies: Rawl. 502, 118b 15 (K. Meyer, *Ueb. d. aelt. ir. D.* II. 20):

Fíangàl : Fínd | Aílill : áchèr | cóim : Cópré. c | a | c.

LL 393 a 53 (K. Meyer, *Ueb. d. aelt. ir. D.* II. 22):

Níambraò : ánbloð : ánrèth | áirèl : ársceò : némnèch.

The rhythmic charm of this primitive verse varies from the rude, choppy, drumlike simplicity of a dimeter from the Latin *Arval Chant*:

Sátùr : fú | fére : Márs c | b,

or the Keltic *In Fursundud aile Ladcinn*:

Síthbàcc : lónd | Lúgaíd : lúath c | c,

to the stately tramp of the *Farmer's Maxim* with its two fold rhythm of thesis and arsis in every tripudic word-foot:

Híbérnò : púlverè | vérnò : lútò, a | a,

or St. Ultan's *Hymn in Honor of Brigit*:

Brígit : bé bithmàith | bréo órdà : oíblèch. a | a.

We have a rich tradition of this word-foot stage in Old-Irish, and we can consequently observe minutely how it naturally evolved out of itself through the suggestion of the bi-accentual word-foot the regulated word-measure with its bi-accentual verse-foot followed by the grave catalectic thesis: Á - A - G = Á - A - G. Is is therefore præeminently a stage in which early and later norms of versification are found mingled and confused. The key to it all is the Indoeuropean accentual dimeter, first in the stage of the word-foot and next in that of the verse-foot, and the motive force behind the whole evolution is the double accent in the vocable. Let us now make all this clear by examining in detail all of the monuments cited by Meyer in his two Abhandlungen *Ueber die aelteste irische Dichtung*—this with a view to correcting the mischief our Indogermanists have done. We shall see from his own examples of what he calls "the oldest Irish verse", that his whole doctrine and that of his leader Thurneysen is false, and that Old-Irish verse like Old-Latin verse, from its earliest traces to the passing of the double accent in Indoeuropean speech, is one continuous evolution of the Indoeuropean

bi-accentual dimeter, first in the form of the word-foot, and then of the verse-foot measure. We shall find that his doctrine of a later "syllable-counting" metric and of an earlier "ganz anders gestaltete rhythmische Dichtung" is absolutely refuted by the fact that the earliest verse shows every feature of the latest inherent in its structure and that in many of his mistaken examples of this supposedly earlier verse the very norms of his so-called syllable-counting period are already fully matured. We shall find that Meyer's two Berliner Akademie Abhandlungen furnish us a jumble of word-foot dimeters, word-measure dimeters, and free rhythmic systems, of all periods of Old-Irish culture and of all stages of rhythmic evolution. This jumble is to represent to us "die Metrik dieser älteren Periode—ist aber höchst mannigfacher Art und scheidet sich in viele Gruppen von ganz verschiedenem Bau." The very title, therefore, of his Abhandlungen is a misnomer: he has confused beginning, middle, and end of Old-Irish rhythmic evolution, and the "chronologische Ergebnisse" which he hopes to reach lack, therefore, the foundation upon which they are supposed to rest.

The only primitive type of verse in both Abhandlungen is, of course, the word-foot dimeter, and how utterly Meyer has misinterpreted its rhythm on the basis of the Thurneysen theory of Old-Irish accent may be seen on p. 11 of the first Abhandlung. All the supposed "bunteste Variierung" vanishes on the true basis of the tripudic word-foot dimeter:

- I. 27: 1. Énnà : Lábràid | luad : cáich, a | b
 Cómàrc : Bréssàil | búain : bláith. a | b.
 I. 28: 18. Túàrt : Férgùs | fláithè : fráss a | c
 Fórtàmail : búilid | Brég : bráss a | b.

This, the only real type of the "aelteste irische Dichtung" and that too in no sense understood or explained by him, occurs in the two Abhandlungen as follows: I. 27, fifty-four such couplets; I. 53, thirty-six couplets; I. 59f., some twenty examples; II. 7, four couplets; II. 12, one distich and one tristich; II. 18 top, three couplets; II. 21, two couplets; II. 28 bottom, one couplet. The rest of Meyer's examples are double dimeters of the word-

measure and verse-foot stage of Old-Irish verse, or mere sporadic rhythmical experiments involving dimeters, double dimeters, and even tripudic pentapodies and hexapodies in varying forms:

II. 13: Two couplets, the last ending in the double dimeter:

Dondobur : doel | Gabron || grinne : for | Findubair.

II. 18: Two couplets, the last consisting of two double dimeters:

Línais : Nía | nithach : sab || slógaib : cách | máirrig : árchoin:
Conbuig : dorar | ndian || dá mac : buadaig | Bresuail.

Here we recognize the rhythm of the tripudic *verse-foot* with the fully developed rhythm of arsis (*máirrig : árchoin* = A - G : A - G), the latest stage in the evolution of Old-Irish verse. The first couplet, consisting of two word-foot dimeters, represents the earliest:

Lámair : lérggà | lánà slóig : slógidàch
Scéò : láthaib | Láigniù : Lábraid.

It is found in Rawl. 502, 124b 10; the other couplet comes from B B 132a 26 and 28. Meyer *unites* them in "Ueber die aelteste irische Dichtung" II. 18, "da sie durch Bindung verknüpft zu sein scheinen." Their union is most improbable, and if true is none the less a union of the earliest and the latest rhythmical technique.

II. 6: two couplets, each of two long verses with medial and final catalexis. The dimeter is here in its word-measure stage of development, with the bi-accentual verse-foot and following grave thesis, betraying no symptom of the "aelteste irische Dichtung":

1. Mál : ádrúalaid | íathà : márb || mácc : soér | Sétní
a | c || c | b
Sélaig : srathù | Fómóiré || fóir : dóiné | dómnáib.
a | c || c | b.
2. Dí : óchtúr | Álinné || oírt : triunú | tálmán c | c || c | b
Trébunn : trén | tuathmár || Méss : Délmán | Dómnán.
c | b || c | b.

Precisely so with the rest of the double dimeters, which are all rhythmically identical with his so-called "syllable-counting" verses, but which Meyer has arbitrarily and uncritically confused with the word-foot dimeters and relegated to the "aelteste irische Dichtung":

II. 19: *Máir* : *drécaín* | *dá Énná* || *áui* : *níthàig* | *Núadát*,
c | c || a | b
Náscàd : *gíallù* | *Góidél* || *có* : *nértmár* | *Nécht*.
a | b || c | s

Meyer is therefore clearly wrong when he says: Ein ebenda (LL 361b 62 and 392d 22) dem Lugair zugeschriebenes Gedicht auf Enna Cennselach, dessen Anfang lautet: *Ni dim dlíges dermat degmaic crodai Chennselaig*, gehört nicht hierher. Ich drucke es unten in dem Abschnitt über rhythmische Prosa ab. On the contrary, it is not rhythmical prose, but the familiar double dimeter with the regulated word-measure and bi-accentual verse-foot:

Ní dí¹m : dlí²gès | dér³mà⁴t || dè⁵gmàic : cró⁶dai | Chén⁷nsé⁸laig.
a | b || a | c.

It is thus clear that the impelling cause in the transition from the word-foot dimeter to the word-measure dimeter with regulated bi-accentual verse-foot $\acute{A}$ - $\acute{A}$ followed by grave catalexis $\grave{G}$, was the bi-accentual word-foot $\acute{A}$ - $\acute{A}$ - $\acute{G}$ in catalexis, which becomes rhythmically $\acute{A}$ - $\acute{A}$ - $\acute{G}$ and thus gives birth in Keltic as in Italic rhythm to the regulated bi-accentual verse-foot with its subsequent grave thesis. It was in this way that the "Siebensilbler" arose spontaneously out of the "aelteste irische Dichtung", and not at all by reason of "ja ohne Zweifel das beständige Anhören der lateinischen Kirchenhymnen beim Gottesdienst", which had no more influence on Old-Irish versification than on any other. The rationale of the transition from the word-foot dimeter to the "Siebensilbler" with its powerful rhythmical arsis $\acute{A}$ emphasizing the rhythm of the double accent is apparent from such types as:

Broccan's Hymn (*Thesaur. Palaeo.* II. 348),

Táithmèt : Fiadàt | férr cách : náth a | c,

Briccine macc Brigni (Rawl. B 502, 118a 32),

Sélaig : sráthù | Fómóiré a | c,

Irische Texte III. 40. 35 (K. Meyer, *Ueb. d. aelt. i. D.* I. 6 footnote),

Lábraid : lúam | ná : lérggè || fáglaid : frí | fúam : faírggè
c | c || c | c

Gláss : glúairgrinn | frí : géntè || bláss : búainbinn | ná :
báirddnè. c | c || c | c.

It thus appears that Meyer's "Silbenzählende Gedichte von strenggeschulten Barden des 8. oder 9. Jahrhunderts" (I. 6) are the immediate and spontaneous outcome of his "aelteste irische Dichtung mit grundverschiedenem System" (I. 4-6): both doctrines must therefore be consigned to the waste-heap of bad hypotheses.

I. 16: twenty-two couplets of the long verse, with free use of catalexis and brachycatalexis, and occasional pentapodies and hexapodies:

1. Nídà : dír | dérmàit || dálà : cách ríq | rómdái c | b || a | b
- Réimse : ríq | Témró || túathà : fórslicht | slógdái. c | b || a | b.

Double brachycatalexis in the dimeter causes the long verse to appear as a tripudic pentapody:

7. Félsús | Crímthánn || cóscràch : rúad | réchtmár. b | b || c | b.
9. Gábsús | fórránách || Fíachrà : Fóbrèc | fánnsús. b | c || a | b.
11. Sóersús | Núadù : Nécht || néncús | Férgús. b | c || b | b.

Further contraction reduces the double dimeter to an hexapody (trimeter):

13. Fínd : fíli | Aílill : áchèr | cóem : Cóirpré. c | a | c.

1. Móin : oín | ó bá : nóid || ní bú : nós | ádríg, b | c || c | b
 Óirt : ríga | róut : án || áuè : Lúirc | Lábraid c | b || c | b.

3. Ís : iarná | lóngís : Lóchét || Lóngsèch : fían fláith | Góidèl :
gábsùs.

Án : grían | gríssach || goíres : bréodà | Brésuail, b | b || a | b
 Bréss : Élggae | áuè : Luírc || láthràs : bith | Béolách. c | c || c | b.

1. Mára : gálgatà | gríth : fáebuír a | c
Fór : Cáirpri | clánnaib || Cnámroiss | í : lérggaib c | b || b | c.

1. Ín trí : Fóthaid | fír sídi : mácníad || Lúigdèch : luind |
Dáiri : Déirg a | a || c | c
Dáig : gárg | Gnátháltach || gair : nith | Núadu : Nécht.
 b | c || b | c.

1. Dóss : dáilē | dál : Témrò, c | c
Tóccàd : cáin | cóemnàe : cóecàt : bliádnàe. c | a.

II. 14 bottom: a couplet of two hexapodies:

Cáthair : cóim cónn | cómfèbaib : fálnàtár : fláthémái
Frí fíledà : fáth | fíu dá : mócc fial : Fédelmthé.

II 16: a couplet consisting of hexapody and double dimeter:

Fíchè : fíled : fíu | bíd náth : náirèc : fórdarc,
Frí dráuc : Fíachaich | Fíachu : férr || óen : slár | mbráithrè :
• Baccèdò

II. 20: two couplets involving dimeter, trimeter, and pentapody:

1. Trí máicc : Rúaid | rúirig : fláind c | c
Fíangál : Fínd | Aílill : áchèr | cóim : Córpé. c | a | c.
2. Cáinè : dínd | dém í fóat : óllómàin c | a
Álènn : chrúind | Crúachù : Témuir : thóibglàn c | a.

I. 39: fifty-two couplets of dimeters and pentapodies:

1. Nuadu : Necht | ní dāmair : anflaith,
Étarscele : mócu Iair | goet in : farbflaith.
3. Luath hi : lónaib | luaided : fáirggi : fúingniaid,
Gaeth ruad : rondad | fóir fáebur : fuilchiaid.
52. Día : tréda | tríar ardd : oenda,
Óenri : amra : níme | noediu : nía nóebda.

We have seen how these pentapodies and hexapodies often lend themselves by brachycatalexis and syncope to scansion as double dimeters:

Lúath : hí | lónaib || luaidèd : fáirggi | fúingniaid. b | b || a | b.
Óenri : amra | nímé || nóediù : nía | nóebdá. a | b || c | b.

In like manner, even the dimeter expands in *lento tempo* into the long verse:

Gáeth : rúad | rónád || fór : fáebúr | fúilchiáid b | b || c | b.

The few remaining fragments adduced by Meyer, but curiously enough nowhere rhythmically interpreted by him, may be found in his *Berliner Akademie Abhandlung* II. pp. 22-28.

These freer rhythmical experiments in Old-Irish, like St. Patrick's *Lorica* (*Thesaur. Palaeohib.* II. 354), amount often to nothing more than rhythmical prose, and as such are comparable with the prose-*carmina* in Old-Latin. The essential principle of them all is the duplicational count of the tripudic word-foot and word-measure, and hence they are built up upon one or another combination of double and triple word-feet, as in the Quatrains in the Codex Boernerianus (*Thes. Pal.* II. 296), the Verse in the Life of St. Declan (*Thes. Pal.* II. 297), Niníne's Prayer (*Thes. Pal.* II. 322), and Patrick's Hymn (*Thes. Pal.* II. 354): *Indo-european Rhythm* 141, 143, 144.

We have seen everywhere that Meyer has confused old and new, early and late, in the hodge-podge of his "aelteste irische Dichtung mit rhythmischen alliterierenden Reimstrophen und mit rhythmischen alliterierenden reimlosen Strophen": he has moreover omitted the most perfect product of the art he was discussing. The finest exemplification of the rhythmic capabilities of the earliest Irish verse, the original dimeter of the tripudic word-foot (to return once more to our first stage in the evolution of the rhythm of the double accent), is St. Ultan's famous *Hymn in Honor of Brigit*, which is acatalectic throughout, corresponding in technique to the *Farmer's Maxim* in Old Latin:

Híbérnò : púlverè | vérnò : lútò a | a.
Grándià : fárrà | cámillè : métès.

Ultan's Hymn, *Thes. Pal.* II. 325, *Indoeur. Rhy.* 144:

1. Brígit : bé bíthmáith | bréo órdà : óiblèch a | a.
Dónfè : dón bíthflàith | ín grén : tánd tóidlèch.
2. Rónsóirà : Brígit | séch drúngù : démnè
Róróinà : réunn | cáthù : cách thédmè.

3. *Díródbà* : *índiunn* | *ár cólnò* : *císù*
Ín chróib : *có mbláthib* | *ín máthir* : *Ísù*.
4. *Índ fíróg* : *ínmain* | *có nórdòn* : *ádbil*
Bé sóir : *céch inbàid* | *lám nóib* : *dí Laígnib*.
5. *Léthchólbè* : *fláthò* | *lá Pátricc* : *prímdè*.
Ín tlácht : *ós lígib* | *índ rígin* : *rígdè*.
6. *Róbèt* : *ér sínit* | *ár cuirp* : *hí cílicc*
Día ráth : *rónbróinà* | *rónsóirà* : *Brígít*.
7. *Brígtàè* : *pér láudèm* | *Christùm* : *précámùr*
Út nós : *céléstè* | *régnùm* : *hábére* | *méredámùr* : *Ámèn*.

The last couplet ends in a tripudic trimeter, which, like all preceding dimeters, is acatalectic throughout. Each foot has either two or three stresses. Tripudic feet and measures are separated by diaeresis. These two monuments, the *Farmer's Maxim* in Old-Latin and Ultan's *Hymn* in Old-Irish, are well adapted to teach the student the nature and effect of this virile drum-beat of the original Indoeuropean lyre, the rhythm of the double super-stress; cf. Persius, *Satires* VI. 4. Each measure of Ultan's *Hymn* is so carefully modulated as to contain exactly five stress-times (*tempora*), which further requires that it contain one tripudic foot of three stresses and one of two; and both the *Maxim* and the *Hymn* show ten stresses to the dimeter. This greater precision of rhythmic modulation carries with it an approximate uniformity in the mere number of syllables in the particular verse. Such syllabic uniformity, which as we have seen is only *approximate*, because the superstress is sometimes *bi-syllabic*, is therefore merely incidental to the real and absolute uniformity in the *number of stress-times* in the component measures and the resulting verse. Our Indogermanists, with characteristic accord, have mistaken the incident for the reality, missed the reality wholly, and absurdly proclaimed syllable-counting without accen-

tual rhythm to be the be-all and end-all of Old-Irish versification; and now K. Meyer and W. M. Lindsay come triumphantly heralding their *Berliner Akademie Abhandlungen* to prove that the earliest and crudest period of Old-Irish verse is the only rhythmical one, whereas in reality the approximate syllabic uniformity of the later verse is the very sign and symbol of a more highly evolved rhythmical technique than was ever dreamed of in the "aelteste irische Dichtung."

II. The Rhythmic Stage of the Bi-accentual Word-measure:

Á - A - G.

The old bi-accentual word-foot Á - A - G when used in catalexis develops spontaneously and inevitably by the use of the tripudic, or accentual, arsis A the bi-accentual word-measure Á - A - G, and thus inaugurates the second great stage in the evolution of prehistoric Indoeuropean rhythm of the double accent. Any such theory, therefore, as that of K. Meyer, W. M. Lindsay, and the Indogermanists, which posits a great gulf fixed between the oldest Indoeuropean rhythm of verse and the later is a patent and self-confessed fiction.

The factors of the new era in prehistoric verse are the regulated bi-accentual verse-foot Á - A (with accentual, or tripudic, arsis A) at the beginning of the measure and the grave catalectic foot G at its end: Á - A - G. The result is the overcoming of the old diaeresis between the two word-feet of the measure and the consequent rise of the regulated bi-accentual verse-foot: Á : Á - G = Á : A - G. But the diaeresis between the two measures of the dimeter and between the two dimeters of the long verse remains still unshaken: Á - A - G | Á - A - G, etc. The entire subsequent evolution of the rhythm of the double accent turns upon the further exploitation of the accentual arsis in order to overcome this diaeresis between measures and thus accomplish the thoroughgoing emancipation of the regulated bi-accentual

verse-foot. This was begun in the Graeco-Roman period and carried to completion in the Romano-Keltic era of Old-Irish verse.

In the Latin field, where our chronology is surer than in Old-Irish, the beginning of the period now before us antedates the dawn of historical literary tradition, and coincides with the rise of such monuments of verse as the *Salian Hymns* and the *Carmen Arvale*, where the feeling for the bi-accentual word-measure begins to assert itself. On the other hand, it lasted throughout the entire era of the literary Saturnian of Livius Andronicus and Naevius, and finally dropped below the surface with the rising tide of Greek influence; Horace, *Epistles* II. 1. 156 ff.:

Graecia capta ferum victorem cepit et artis
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius et grave virus
Munditiae pepulere, sed in longum tamen aevom
Manserunt hodieque manent vestigia ruris.

The beginning of the evolution is seen in that type of dimeter in which the first measure still shows the freedom of the old word-foot stage and only the last measure exhibits the new bi-accentual verse-foot followed by the grave catalectic thesis:

Carmen Arvale seu Martis Verber, Univ. of Va., 1908,

Énòs Lásès iúváté.	a c
Sínàs : incúrrèrè ín : pléorís.	a c
Límèn : sáli stá : vérbér.	a c.

Gellius, *N. A.* IV. 9. 1 Nigidius Figulus, homo ut ego arbitror iuxta M. Varronem doctissimus, in undecimo commentariorum grammaticorum versum ex antiquo carmine refert memoria hercle dignum:

Réligéntèm : éssè | ópórtét || réligíósùs | né : fúás. a | c || a | c.

Cuius autem id carmen sit non scribit.

But the word-measure appears also in both measures of the dimeter even in our earliest monuments:

Carmen Arvale:

Sémúnis | *áltérnei*. c | c.
Triúmpé | *triúmpé*. c | c.

On the other hand, the old thoroughgoing word-foot dimeter has bated no jot or tittle of its validity, although it is now only an incident in verse:

Carmen Arvale:

Névè : *lúem* | *ruém* : *Mármàr*. a | a.
Sátùr : *fú* | *fére* : *Márs*. c | b.

But the feeling for the regulated verse-foot is beginning to override the diaeresis between the word-feet:

Carmen Arvale:

Sínàs : *incúrrèrè* | *ín* : *pléorís*. a | c.

We have, therefore, in the Carmen Arvale a monument of original Indoeuropean verse in which the primitive word-foot is beginning to give place to the regulated bi-accentual verse-foot, but the diaeresis between measures in the dimeter and between dimeters in the long verse remains inviolate for the entire pre-Hellenic period of the rhythm of the double superstress:

Appius Claudius Censor, *The Sacred Tripudium*, 1909, p. 33:

Ámícúm | *cúm vídès* || *óbliviscèrè* | *miseriàs*: c | c || a | c
Ínimícüs : *sí és* | *cómméntüs* || *néc libéns* | *aéqué*. a | c || c | b.

For the other remains of the earliest Saturnian tradition, see *The Sacred Tripudium* 1-49.

Carmina Epigraphica, *Sacred Tripudium* 51 ff.:

Titulus Coquorum Faliscorum:

Gónlégium : *quód ést* | *áciptúm* || *aétátèi* | *ágéndái*, a | c || c | c
Ópipàrùm : *ád vitàm* | *quólúndám* || *féstósqué* | *diés*. a | c || c | b.

Mummius Triumphator :

Dúctu : *aúspício* | *impériòque* : *éius* || *Ácháíá* | *cáptá*.
a | a || c | b.

Diaeresis between feet and measures is violated in the first dimeter. Similarly, twice in the Scipionic Elogia :

Sacred Tripudium 54 :

Dédèt : *Témpèstatèbùs* || *áidé* | *méretò*. a | c || b | b.

Ibid. 56 :

Mágnà : *sápiéntiá* || *múltásquē* | *vírtútēs*. c | c || c | c.

Elision was freely indulged :

The Third Scipionic Elogium, *Sacred Tripudium* 55 f. :

1. *Quei ápice* : *insigné* | *Díalís* || *fláminis* | *gésisteí*, a | c || c | c.
2. *Mórs* : *pérfécit* | *túa ut* : *éssent* || *omnia* | *bréviá*, a | c || c | b
3. *Hónòs* : *fámà* | *vírtúsquē* || *glória* | *átque* | *ingénium*.
a | c || c | c
4. *Quíbus sei in* : *lóngà* | *licuisèt* || *tíbe* : *útiér* | *vítà*, a | c || c | b
5. *Fácilè* : *facteis* | *súperásēs* || *glóriàm* | *maíórùm*. a | c || c | c
6. *Quá ré* : *lúbens* | *te ín* : *grémiu* || *Scipió* | *récipit* a | c || c | b
7. *Terrà* : *Públi* | *prógnátum* || *Públió* | *Córnéli*. a | c || c | c.

Let us conclude the epigraphic monuments with :

The Oldest Scipionic Elogium, *Sacred Tripudium* 53 f. :

1. *Hónc* : *óinó* | *plóirumē* || *cóséntiōnt* | *Rómài* c | c || c | b
2. *Duónóró* | *óptumó* || *fúisē* | *viró* c | c || c | b
3. *Lúciòm* | *Scipiónē*. || *filíōs* | *Bárbátì* c | a || c | c
4. *Cónsòl* : *cénsòr* | *áidilís* || *híc* : *fúèt* | *ápud* : *vós*. a | c || c | c
5. *Héc* : *cépít* | *Córsicà* || *Áleríaque* | *úrbē*. c | c || c | b
6. *Dédèt* : *Témpèstatèbùs* || *áidé* | *méretò*. a | c || b | b.

For the other Saturnian inscriptions, see *The Sacred Tripudium*, University of Virginia, 1909, pp. 51 ff.

Livius Andronicus, and Naevius, *The Literary Saturnian* I-II, University of Virginia, 1910:

'Odύσσευα 1, *Literary Saturnian* I. 17:

Vírūm | mīhī | Cāménā || insēcé | vérsútūm. a | c || c | c.

Ibid. 5, 1. 27:

Árgéntēō | pólúbrō || áurēō | éclútrō. a | c || c | c.

Ibid. 9, I. 42:

Ín : Pýlūm | ádvéniēns || áut : íbī | ómméntāns. c | c || c | c.

Bellum Punicum, *Literary Saturnian* II. 8:

Nóvēm : Ióvis | cóncórdēs || filiaē | sórórēs. a | c || c | c.

Ibid. 9, II. 11:

Púlchrāqué | éx áurō || véstémqué | cítrosām. c | c || c | c.

Ibid. 6, II. 11:

Bícórpōrēs | Gígántēs || magníqué | Átlántēs. a | c || c | c.

Let us not fail to note here the completest specimen preserved to us of this art at its close in Italy, Naevius' own epitaph, so significant of the man and so pregnant with meaning for the student of accentual and rhythmical tradition:

The Literary Saturnian II. 18:

Ímmórtālēs | mórtālēs || sí fóret | fás fléré, a | c || c | c

Flérēt : dívāe | Cāménāe || Náevium | póétām. a | c || c | c

Ítaqué : póstquām | ést Órchī || tráditūs | thésauró,
a | c || c | c

Óblítī | súnt Rómāe || lóquìer : línguā | Látínā. c | c || a | c.

For the other Saturnians of Livius and Naevius, see *The Literary Saturnian* I-II, University of Virginia, 1910.

Everywhere, then, in the period of the bi-accentual word-measure the feeling for the regulated bi-accentual verse-foot has invaded the measure, and overcome the old diaeresis between the two word-feet that in the earlier period used to constitute it, but it has not yet prevailed against the diaeresis between the measures themselves, which was maintained to the last and only gave way under the auspices of the succeeding Graeco-Roman period.

Let us now observe the phenomena of the corresponding stage of rhythmic evolution in Old-Irish, the stage of the bi-accentual word-measure $\acute{A} - A - \acute{G}$, with fixed diaeresis between the measures of the dimeter. Precisely as in Latin, the old bi-accentual word-foot $\acute{A} - A - G$ in catalexis develops spontaneously the new word-measure $\acute{A} - A - \acute{G}$ with the regulated verse-foot $\acute{A} - A$, and the technique of the new era is born. The approximate uniformity in the syllabic length of the given type is obviously the necessary mathematical result of the replacement of the old unregulated word-foot by the new regulated verse-foot: the "syllable-counting" of the Indogermanists is but a shallow incident in a rhythmic evolution, of whose real nature they have no inkling, and their pretended demonstration of a "borrowed metric" for Old-Irish and of an "aeltere ganz anders gestaltete" preceding it (K. Meyer I. 4) is a monumental product of pragmatistical guessing and transparent dogmatism.

So utterly erroneous is the assertion that the older Irish verse is "entirely otherwise fashioned" than the later, that Meyer's own examples of the "aelteste irische Dichtung" abound with the types which came to be the norms of his later "entlehnte Metrik": cf. *Ueb. d. aelt. ir. D.* I. 16 ff., 39 ff.; II. 6, 10, 14, 15. This is precisely what a rational theory of the evolution of rhythm would postulate: the earlier art develops spontaneously and naturally out of itself the types which a finer-grown rhythmic sense must ultimately make choice of, and the important point is that rhythmic catalexis is the fruitful source of the measured verse-foot.

The whole process, both for Old-Irish and Old-Latin, may be illustrated in a nutshell by observing the spontaneous results of catalexis in a simple familiar instance:

Égò : túi mémini	a b
Médère : méis pédibús	a b
Térra : péstèm ténétò	a c
Sálus : híc mánétò.	c c.

The first, third, and last dimeters become the very stock-in-trade of the classic "syllable-counting" era, and for the obvious reason that they have developed spontaneously the more measured rhythm of the bi-accentual verse-foot or its equivalent; cf. Meyer's naïve admission, I. 4 footnote 6: Dies ist selbst da der Fall (sc. es lässt sich in diesen älteren und ältesten Dichtungen eine durchaus rhythmische Gliederung erkennen), *wo schon, wie in den späteren Gattungen dieser Dichtungsart, Silben gezählt werden*. So haben wir z. B. in den folgenden Siebensilblern (aus Timna Cathair) durchaus einen festen Rhythmus:

Cètach cònn na crìche-se, fèrgein còtreb cùtulsa,
 cètgein àmra àithre-mail àige àgmar òllèchtach,
 màccām miadach mòrfine, druimm fri dàma dèrbfine
 rùiri Ràigne ròtglaissé, usw.

I have already characterized (p. 33) this *abortive* type of rhythmical interpretation, with its scandalous dactylic hobble at the end of every line, and contrasted it with the healthy instinct of the discredited Zeuss. I have also pointed out (p. 30) in connection with the same verse in Latin the *suicidal* type of rhythmical interpretation, with its even more scandalous self-reversal in the middle of every line, which W. M. Lindsay has absorbed (with no very generous recognition) from Thurneysen: *Amer. J. of Ph.* 14, 2-3:

Vírum míhi | Caména.

When we thus juxtapose and compare abortion and suicide, we have no difficulty in recognizing the method in the madness that finds in Meyer's caricature of rhythm:

Cétach conn na | chríchese

the satisfaction that "Celtic metre is at last being treated by an expert" (W. M. Lindsay, *Berl. Phil. Woch.* 34.413). Misery loves company.

Let us hear, therefore, the conclusion of the whole matter: accentual procatalexis Á - A - G in the word-foot develops spontaneously rhythmical catalexis Á - A - G or acatalexis A - Á - G in the word-measure, and the so-called Siebensilbler with regulated bi-accentual foot are the result:

Vírù | mihì | Cáméná. a | c.
Mórs : pérfécit | túa ut éssént. a | c.

Thus the whole syllable-counting theory collapses into thin air, and in its place abides the regulated bi-accentual tetrapody catalectic:

Cétach : conn na | críchese, Fergein : cotreb | cutulsa,
Cetgein : amra | aithremail, Áige : agmar | ollechtach,
Maccam : miadach | morfíne, Druimm fri : dama | dérbfíne
Ruiri : Raigne | rotglaisse, etc.

So with the entire mass of the Siebensilbler, which our Indogermanists have absurdly proclaimed to be syllable-counting and non-rhythmical. The fact is, as Zeuss correctly divined (pp. 36-39), they were neither, and thus the very designation Siebensilbler is a flagrant *petitio principii* and misnomer. They were bi-accentual tetrapodies catalectic, and therefore involved seven *stress*-elements, and only as a *minimum* seven syllables. Whenever any superstress happened to include two syllables, the syllabic count necessarily exceeded seven; examples abound at every

turn, but our Indogermanists have poor eyes for negative instances: *Indoeuropean Rhythm* 119,

Ácus bith : bénnàch | fíru : múmán.

Similarly, in Latin: *The Sacred Tripudium* 53,

Décumà : fáctà | pólóuctá.

Ibid. 55,

Súbigit : ómnè | Lóucánám.

Ibid. 56,

Quíbus sei ín : lóngà | lícuísét.

Fácilè : fácteís | súperásès.

The Literary Saturnian I. 65,

Ígitùr : démùm | Úlíxí.

Ibid. 75,

Símulàc : lácrimàs | dé : óré.

The Literary Saturnian II. 11,

Ínerànt : signà | éxpréssá.

Ibid. 18,

Ítaquè : póstquàm | ést : Órchí.

Lóquièr : línguà | Látíná.

Thus the *stresses* of the regulated accentual septenarius are always seven in number, but the number of syllables in the citations above, which are made at random and might be indefinitely multiplied, varies from seven to nine. It was precisely such invariable phenomena as these that enabled us (pp. 14-16) to establish the durational energy of the Indoeuropean superstress as pyrrhic: cf. *The Sacred Tripudium*, 1909, p. 19, *Indoeuropean Rhythm*, 1912, p. 10 f.

We can therefore fully appraise the length, depth, breadth, and height of the dogmatic error of our Indogermanists, when

they reiterate: K. Meyer, *Ueber die aelteste irische Dichtung* I. 4 Zwar die grosse Masse altirischer Dichtung, die uns in zahlreichen Denkmälern vorliegt, deren älteste ins 7. Jahrhundert zurückgehen, ist dank besonders Thurneysens grundlegenden Untersuchungen dem Ursprung und der Form nach klar. Die in ihr herrschende Metrik, deren Hauptprinzipien Silbenzählung und Endreim sind, beruht auf Nachahmung und Weiterbildung der gereimten lateinischen Hymnenpoesie des vierten und der folgenden Jahrhunderte. So all the loyal Zunft *ad nauseam* in their frantic efforts to discredit tripudic doctrine. Let us call to witness the monuments themselves; *Indoeuropean Rhythm* 146 f.:

The Martyrology of Oengus, Stokes (Henry Bradshaw Society XXIX) 17:

<i>Sén</i> : á Chríst <i>mó</i> : lábraí	c c
<i>Á</i> : chóimmdiú <i>sécht</i> : nímé	c c
<i>Dóm</i> : bérthár <i>búaid</i> : lére	c c
<i>Á</i> rí : grénè gílè	a b.

The poem consists of 591 such quatrains. Diaeresis is regularly observed between the measures. The whole, like the Martyrology of Gorman, is a rarely pure product of the word-measure stage in Old-Irish verse, which otherwise exhibits full freedom in transcending the diaeresis between the measures in the interest of the bi-accentual verse-foot, and thus carries us forward into the latest phase of the evolution of the rhythm of the double accent. The great mass of our Old-Irish verse has done away with medial catalexis as illustrated so freely in the Martyrologies of Oengus and Gorman, and likewise in Mael Ísu's Hymn (*Indoeur. Rhythm* 146). Otherwise the word-measure diaeresis remains inviolate as in Latin:

Italico-Keltic Accent and Rhythm, University of Virginia, 1909, p. 34:

Fiac's Hymn 1,

<i>Génair</i> : Pátraicc <i>ínNémthúr</i> <i>ísèd</i> : átfèt <i>híscélaib</i> .	a c a c.
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Indoeuropean Rhythm, University of Virginia, 1912, p. 139:

Fómmchain : *cóí ménn* | médaí : máss || hímbrot : *gláss dé* |
 díngnaib : dóss. a | c || a | c.

Bá' mian : níngèn | ócùs : bán || bá' mór : méld á | á cáldám.
a | c || a | c.

Méssè : ócùs | Pángùr : Bán || céchtàr : náthàr | *fría* :
saindán. a | c || a | c.

Sóter : sóeràs | Lóth dí : theín || *quí* pér : sáeclà | hábétúr.
a | c || a | c.

Ní cár : Brígt | búadach : bith || síasair : suíde | eóin : í naíl.
a | c || a | c.

Día dóm : frím lórg | Día : túathúm || Día dóm : thúús |
Día : déssóm. a | c || a | c.

In this type, therefore, which avoids medial catalexis *in* the dimeter while retaining it *between* the dimeters, we recognize

the Keltic counterpart to the typical literary Saturnian in Latin, which loves medial catalexis in the second dimeter, and never advanced like the later Keltic Saturnian to the full emancipation of the verse-foot:

Vírùṁ : míhì | Cáméná || ínsècè | vèrsútùm. a | c || c | c.

For more detailed analysis of the Old-Irish monuments of verse, see *Italico-Keltic Accent & Rhythm*, 1909, *The Literary Saturnian* I-II, 1910, and *Indoeuropean Rhythm*, 1912.

III. The Rhythmic Stage of the Bi-accentual Verse-measure:

A - Á : A - G and A - G : A - Á : Graeco-Roman Versification.

It was doubtless the direct influence of the acatalectic versification of the Greeks that caused Latin rhythm of the bi-accentual word-measure to transcend, once more on the spring-board of the tripudic accentual arsis A, all catalexis between the two measures of the short verse and between the two dimeters of the long verse, and thus to enter upon the third or acatalectic verse-measure stage in the evolution of the rhythm of the double accent.

The organon of transition from the catalectic word-measure to the acatalectic verse-measure is the same accentual arsis which effected the transition from the procatalectic word-group (Á : Á - G) to the catalectic word-measure with regulated bi-accentual verse-foot (Á : A - G). The tripudic accentual arsis A may now follow, as well as precede, the grave thesis G, which however Graeco-Roman versification tolerated, as before, but once in the same bi-accentual verse-measure. The other count in the measure had to be accentual in Graeco-Roman technique, despite the effort of Ennius in his hexameter to establish the absolute freedom of the tripudic verse-foot.

Diaeresis, suspended between the two measures of the short verse, continued to be maintained between the two dimeters of the long verse.

The indigenous verse begins to emerge about the close of the Republic above the subsiding flood of Hellenism, and bursts forth in full melody and joyous rebirth in the *Pervigilium Veneris* and Christian Hymnology:

Indoeuropean Rhythm 135 ff.,

Suetonius, *Julius* 49:

Gállíás | Cáesár : súbégít || Nícómédès | Cáesàrém. a | a || a | c.

Ibid. 80:

Brútus : quíá | régés : éiéçit || consùl : primùs | fáctus : ést.

Catalexis, everywhere overcome by the tripudic arsis A, is now confined to the end of the verse. Diaeresis continues to separate the dimeters. At least one thesis in every measure must be accentual. The accent is still of pyrrhic intensity, as shown in the thesis *quia* = A; similarly:

Ibid. 80:

Híc quíá : consùlés : éiéçit || réx : póstrémò | fáctus : ést.

Porphy. ad Hor. Epist. I. 1. 62:

Réx : érit qui | réctè : fácièt || qui nón fácièt | nón : érit.

Ibid. II. 3. 417:

Hábeàt : scábièm | quísqùs : ád mé || vénèrít | nóvíssimùs.

Schol. ad Iuvenal. V. 3:

Áliud : scríptum | hábèt : Sármentùs || áliud : pópulùs | vóluerát.
Dígnà : dígnis; | sic Sármentùs || hábèàt : crássàs | cómpèdès.
Rústicí né | níhil ágátis || áliquís : Sármentum | álligèt.

The earliest indication of the weakening of the superstress is seen in the pyrrhic feet of the time of Hadrian:

Indoeuropean Rhythm 138,

Spartianus, *Vita Hadriani* 16:

Égò : nólò | Cáesàr : éssè || ámbulàrè | pér : Británnòs a | a || a | a.
 Sáltitárè | pér : Gèrmánòs || Scyíhìcàs | pátí : prúínàs.
 Égò : nólò | Flórüs : éssè || ámbulàrè | pér : tábèrnàs
 Láititárè | pér : pópínàs || cúlicès | pátí : rótúndòs.

This is the first time in the history of the tripudic dimeter that a pyrrhic combination is found representing the bi-accentual verse-foot. This is in strictness possible only under a monoseme accent, when the pyrrhic combination is capable of providing a complete bi-accentual verse-foot with thesis and arsis: $\sim \sim =$ A - G. With the weakening of the accent, words having a tribrach before the last syllable naturally took the medial accent on the antepenult, as in Hadrian's *ánimulà*:

Spartianus, *Vita Hadriani* 25,

Ánimulà : vágulà | blándulá
 Hóspēs : cómēsquē | córpōrīs
 Quae núnc : ábíbis | ín lócá
 Pállidulà : rígida | núdulá
 Néc út : sólēs | dábis : iócòs.

But apart from such classic imitations of Greek norms, the gem of the period before us is the *Pervigilium Veneris*: a | a || a | c,

Crás : ámēt qui | númquam : ámávīt || quíque : ámávīt |
 crás : ámēt.

Vér : nóvum vér | iám : cánórūm || vérè : nátūs | órbis : ést.

Vérè : cóncórdánt : amóres || vérè : núbunt | álitēs

Ét : némūs | cómām : résólvīt || dé : márítis | ímbríbūs.

St. Augustine's *Psalmus contra Donatistas* is native to this era,

and furnishes characteristic symptoms of the weakening of the accent:

Ómnès qui : gáudétis : dé páce || módò : vérùm | iúdicátè :
a | a || a | a.

Abúndantià | péccatórùm || sólèt : frátres | cónturbàrè.

Próptèr : hóc | dómínus : nóstèr || volúit nós | praémònérè.

Ómnès qui is an interesting recrudescence of the old tripudic word-foot with maximum triple stress-count.

Everywhere, therefore, we find the sole achievement of the Graeco-Roman era to be the thoroughgoing validation of the tripudic arsis A, and the emancipation of the grave thesis $\acute{G}$ from its restriction to the end of the bi-accentual measure: as in Saturnian technique, however, only a single grave thesis $\acute{G}$ is admitted in the measure (whether acatalectic or otherwise).

IV. The Rhythmic Stage of the Bi-accentual Verse-foot: A - $\acute{G}$: A - $\acute{G}$: Romano-Keltic Versification.

It was doubtless the influence of Graeco-Roman acatalexis that led Old-Irish versification to transcend the old medial catalexis between measures by the use of the tripudic arsis A. But Graeco-Roman technique required one accentual thesis in every bi-accentual measure: it remained for the Old-Irish bards to remove this last restriction upon the absolute freedom of the bi-accentual or tripudic verse-foot, and to allow the grave thesis $\acute{G}$ twice in the same bi-accentual measure. Thus the complete emancipation of the bi-accentual verse-foot was accomplished, and the final stage reached in the evolution of the rhythm of the double accent: the rhythm of the tripudic arsis was validated for the *verse-foot*, and not merely for the *measure*, as in South-European technique.

Catalexis was persisted in at the end of the dimeter:

Verses in the St. Gall Priscian, *Indoeur. Rhythm* 139,

Ís : ácher | ingaith : innócht || fúfuásná | fáirggáe : findfólt
a | c || a | c.

The rhythm of the tripudic arsis dominates each dimeter. Ennius attempted such thoroughgoing validation of the accentual arsis for dactyl and anapaest, but his technique was repudiated in the sequel; *Indoeur. Rhythm* 37 ff.

Dómfárcái | fidbáidàe : fál || fómchàin : lóid luín | luád nád : céil.

Poems in the Milan Codex, *Indoeur. Rhythm* 140:

Ádcóndárc | álaill : innócht || bá : ingnád liúm | étárpórt.

Poems in the Codex S. Pauli, *Indoeur. Rhythm* 140:

Cáráimsé fós | férr cách : clú || óc mú : lébràn | léir : ingnú.

Áed óll : frí | ándúd : náné || Áed fónn : frí | fuiltéd : féle.

Colman's Hymn, *Indoeur. Rhythm* 142:

Sén Dé : dónfé | fórdónté || Mácc : Máiré | rónféládár.

Régem : régum | rógámús || ín : nóstris | sérmónibús.

Rónsóerát á airnigthe || áb : ómní | fórmídiné.

Fiacc's Hymn, *Italico-Keltic Accent & Rhythm*, Univ. of Va., 1909:

p. 36,

Máccàn : sémbliadnæ : deác || íntàn | dóbrèth | fó : déráib.

p. 40,

Dáfaid : tár | Élpái : nuilí || Dé máir : bá | ámræ : réthá.

p. 42,

Ínínnsib | mará : Tórrían || áinis : indib | ádrimí.

p. 65,

Ís : mállé | cónnúcsásat || dóchùm : níisù | maicc : Máiré.

The rhythm of arsis may thus freely monopolize the measure, resulting in that rhythmical and musical alternation of accent and ictus which is characteristic of the rhythm of the double accent in its maturity. It is therefore in the sheer innocence of ignorance that K. Meyer objects to tripudic doctrine on the ground that "seine Theorie zwingt ihn in jedem Verse *gegen die Wortbetonung zu skandieren*": *Ueber die aelt. ir. Dichtung* (Aus den Abh. der Königl. Preuss. Akademie der Wissenschaften, 1913, Phil.-Hist. Classe, Nr. 6, p. 4, footnote 1).

Broccán's Hymn, *Indoeur. Rhy.* 144:

Cóntuil : cótlúd | címmedá || índ nóeb : ár | écnairc : é mmácc.

Sanctán's Hymn, *Ibid.*:

Áteòch : ríḡ | námrá : náingél || uáir íséd | ainm ás : tréssóm.

If now we compare this most highly evolved type of the Old-Irish Saturnian with that of Livius Andronicus and Naevius, for example:

Flérènt : dívàe | Cáménaé || Náevium | póétám

we observe that Old-Irish technique has overcome all catalexis between the two measures of the dimeter by using the accentual arsis after the catalectic thesis, thus completely liberating the rhythm of the tripudic arsis A.

Furthermore, if we compare it with the Graeco-Roman dimeter, for example:

Véré : cóncórdánt : amóres || vére : núbunt | álités

we observe that while the Graeco-Roman verse permits but one alternation of accent and ictus in the measure, the Old-Irish technique has advanced to two, thus completely emancipating the rhythm of the grave thesis G.

Thus the free alternation of accent and ictus in the rhythm of the bi-accentual verse-foot, as achieved in Old-Irish technique, represents the final stage in the evolution of the rhythm of the double accent, and solves the vexed question as to the origin and

nature of the so-called "Rhythmical Poetry" of the Late-Latin and Old-Irish Middle Ages. It is ignorance of the double accent in speech and verse that has hidden from us the secret and the beauty of ancient rhythm of poetry and prose. Hellenizing philology, aided and abetted by the guessings of the Indogermanists, has brought us farther and farther away from the ancient truth, binding us tighter and tighter to the alien and Procrustean bed of Hellenic and Indo-Iranian categories. Our Indoeuropean brethren in antiquity down to the very dawn of the modern era of speech and verse lived in another world of accent and rhythm. The double accent of their speech involved a twofold rhythm of thesis and arsis, which culminated inevitably, as we have seen, in that rhythmical and musical alternation and coincidence of accent and ictus, which is the characteristic mark of all Latin and Keltic verse, and which promptly became impossible and therefore unintelligible to a uno-accentual modern world. The motive of Indoeuropean rhythmic evolution is the gradual exploitation of the weak tone G until it attains full validity as thesis as well as arsis. In the first or tripudic word-foot period:

Híbérnò : púlverè | vérnò : lútò

the G syllable has no validity outside of arsis. In the second or tripudic word-measure stage:

Óblítí | súnt : Rómáe

the G syllable has attained thesis validity at the close of the measure. In the third or tripudic verse-measure period:

Gállíàs | Cáesár : súbégit

the G syllable is valid as thesis at the beginning as well as the end of the measure, but only once for each measure. In the last or tripudic verse-foot stage:

Quá : múltis | événisé

the weak syllable G has attained equality of privilege with A in the democracy of the tripudic or bi-accentual verse-foot.

Let us, therefore, study this rhythm of the tripudic verse-foot

in the land where it was achieved, Old Ireland of the Middle Ages, and observe the perfect freedom of the G thesis in the bi-accentual foot. We have already observed the phenomenon in the vernacular poetry of the Old-Irish bards: we have only now to show that it is the key to their Latin verse also, as well as to all the rest of the "barbarous" "syllable-counting" "Rhythmical" poetry of antiquity:*

St. Columban, *De Vanitate et Miseria Vitae Mortalis* (Blume, *Hymnen des Thesaurus Hymnologicus* I. 352):

1. Múndùs : ístè | tránsíbit || cótidíè | décréscít;
Némò : vívèns | mánébit || núllùs : vívùs | rémánsít.
21. Nóli : prónùs | pérèrè || pér : víám | mórtáliúm,
Quá : múltis | événissè || cónspicís | náufrágiúm.

Here then from the hand of St. Columban in the last half of the sixth century we have the tripudic verse-foot double-dimeter, the last and completest stage of the rhythm of the double accent. In other words, Meyer's so-called Siebensilbler is here in perfection where he tells us the "aelteste irische Dichtung," so far as he has yet traced it, begins: II. 4 Konnten wir also die Gedichte der ersten Gruppe ins 7. und den Anfang des 8. Jahrhunderts setzen, so kommen wir mit diesen in das 6. und den Anfang des 7. Jahrhunderts. It is clear therefore that when he tells us: I. 4 Auch glaube ich, dass wir die Entwicklung einer Form aus der andern erkennen können, und dass wir hoffen dürfen, zu chronologischen Ergebnissen zu gelangen,—he is indulging an utterly delusive hope.

Versiculi Familiae Benchuir (Antiphonary of Bangor, 7th century, Blume I. 356):

1. Múnthèr : Bèrchùir | béátá || fíde : fúndátá : cértá.
Spé : sálútis | órnátá || carítatè | pérféctá.

*"Barbarous" is the epithet of hellenizing philology, "syllable-counting" of the Indogermanists, and "rhythmical" of those who have no philological axe to grind.

The monastery of Bangor was founded in 558, the age of the manuscript 680-691: the pretty song therefore could not have been written later than the seventh century,—still within the period of the “aelteste irische Dichtung”!

Hymnus pro Peccatis, Early seventh century, Blume I. 351:

1. *Pró* : *péccáitis* | *ámáiré* || *mé núnc* : *ópórtét* : *fléré*,
Né mé : *cómbúránt* : *diráe* || *flámmáe* : *prófúndáe* : *póenáe*.

This is a pronounced product of Old-Irish rhythm of the bi-accentual verse-foot, and well adapted to teach the student the secret of “Rhythmical Poetry in the Middle Ages”.

2. *Ó* : *lácrímáe* | *róráité* || *méum* : *rigáté* : *vúltum*,
Sémpèr : *deò* | *péccáiví* || *málum* : *ámáiví* : *múltum*.

Hymnus S. Oengi Mac Tipraite, Eighth century, Blume, I. 328:

2. *Máirtínús* | *mirús* : *móre* || *óre* : *laúdávít* : *Déum*,
Púrò : *córdè* | *cántávít* || *átquè* : *ámáivít* : *éum*.

This poem is one of those found in the famous Irish *Liber Hymnorum* of the Dublin Trinity College Library (Henry Bradshaw Society, Vols. XIII-XIV). The *Liber Hymnorum* is the most precious single repository of the secrets of Old-Irish verse and of its Latin “Rhythmical” reproductions, that has been preserved to us. Hellenizing philology and the Indogermanists have represented it as a barbarous rhythmical jangle, whereas in reality it is one continuous example of the rhythm of the bi-accentual foot in every stage of its evolution. We find here laid down all four strata in the evolution of tripudic rhythm: the tripudic word-foot type is represented by the most charming product of the Old-Irish muse, the *Hymnus S. Ultani in Laudem S. Brigidæ*, I. 110:

- Brigit* : *bé bithmáith* | *bréo órdà* : *óibléch*,
Dónfè : *dón bithfláith* | *ín grén* : *tínd toídlèch*.

The word-measure stage with final grave thesis appears in Mael Isu's Hymn, I. 159:

Ár démnaib | ár phéccdaib || ár iftern | có nílulcc
 Ár Ísú | rónnoebá || rónsóerá | dó spírút.

The Graeco-Roman period of the verse-measure with movable grave thesis is represented by St. Hilary's *Hymnus in Laudem Christi*, I. 36:

Rém : nóvám | nēc ántè : visám || vírginém | púérpèram
 Túnc : mágí | stéllám : sécúti || prímí : ádórànt | párvúlúm.

The Old-Irish reproduction of the rhythm is seen in the *Hymn. S. Secund. in Laud. S. Patric.*, I.7. And finally, the Old-Irish stage of the emancipated verse-foot with free grave thesis is represented by the great body of the contents of the collection; e. g. S. Colman's Hymn, I. 26 (Irish); S. Oengus' Hymn, I. 47 (Latin); S. Columba's *Altus Prositor*, I. 66 (Latin); S. Columba's *Noli Pater*, I. 88; *Hymnus in Laudem S. Patricii*, I. 160; *Hymnus in Laudem S. Brigidae*, I. 161; Fiacc's Hymn, I. 97 (Irish); S. Broccan's Hymn, I. 112; S. Sanctan's Hymn, I. 129; the *Hymnus S. Philippi*, I. 185; the *Hymnus de Tribus Regibus*, I. 194. Besides all this, the collection is interspersed with a number of free rhythmic compositions (prose-*carmina*), as for example the *Lorica* of St. Patrick (*Indoeuropean Rhythm* 144).

Leaving now the native home of the free tripudic verse-foot, let us make use of its sure guidance to follow the trail of Irish culture in the Middle Ages from the seventh to the tenth century. We shall find the characteristic tripudic dimeter with its bi-accentual rhythm of thesis and of arsis, justifying a free conflict of accent and ictus, wherever Old-Irish technique is demonstrable in the "rhythmical" poetry of Europe in the Middle Ages:

St. Aldhelm, *Anonymi Epistola ad Sororem Anonymam*, Giles 106-114:

Túis : púlsátus | précibus || óbníxè : flágitántibus

Hýmnístà : cármèn | cécini || átué : *réspónsà* | réddidi,
Sícùt : pridém | *pépígèrá*m || quándó : *prófécùs* | fuèrá
Úsqué : dírá | *Dómnóniá*m || *pér* cárentém | *Córnúbiá*m.

The Old-Irish prototype of this Anglo-Saxon technique is seen in the *Hymn. S. Ultan. in Laud. S. Brig., Liber Hymnorum* I. 14. The tripudic verse-foot being bi-accentual, either accent may take the ictus, making the rhythm rising (iambic) or falling (trochaic) at will. This then is that *rhythmus*, which is the be-all and end-all of Latin verse, which is entirely independent of *metrum* (quantitative structure), but without which no *metrum* is possible in Latin: Beda, *De Arte Metrica* (Keil, *Gram. Lat.* VII. 258) Videtur autem rhythmus metris esse consimilis, quae est verborum modulata compositio, non metrica ratione, sed numero syllabarum ad iudicium aurium examinata, ut sunt carmina vulgarium poetarum. et quidem *rhythmus per se sine metro esse potest, metrum vero sine rhythmo esse non potest*, quod liquidius ita definitur: metrum est ratio cum modulatione, rhythmus modulatio sine ratione. plerumque tamen casu quodam invenies etiam rationem in rhythmo, non artificii moderatione servata, sed sono et ipsa modulatione ducente, quem vulgares poetae necesse est rustice, docti faciant docte. quo modo *et* ad instar iambici metri pulcherrime factus est hymnus ille praeclarus,

rēx : *āetérnē* | *dóminē*
rérū : *créatōr* | *ómníū*m,
*quí érá*s : *ántē* | *sāeculā*
sémpēr : *cúm patrē* | *filíū*s,

et alii Ambrosiani non pauci. *item* ad formam metri trochaici canunt hymnum de die iudicii per alphabetum,

appàrébít | *répèntínà*
diēs : *mágnà* | *dóminí*,
fúr : *óbscúrà* | *velút* : *nóctē*
ímprovísòs | *óccupáns*.

In other words, according to Beda, Latin *rhythmus* with its bi-accentual verse-foot amounts also (*et ad instar, item ad formam*) to iambic or trochaic cadence at will, because the rhythm of the tripudic arsis is iambic and that of the tripudic thesis is trochaic in one and the same bi-accentual verse-foot; cf. *The Sacred Tripudium*, 1909, p. 45 f. To ignore the Latin or Keltic accent, therefore, when it conflicts with the rhythmical ictus, is to caricature Latin and Keltic idiom and to miss the rhythm of arsis, which is the characteristic thing in all Latin and Old-Irish versification: *Classical Weekly* X. 97.

St. Aldhelm, *De Laudibus Virginitatis* VII (Giles 7):

Christús : pássús | pátfíbulò || átqué : léti | látfíbulò
 Virgínem : vírgò | vírginí || cómméndábát | tútáminí.

Cf. Manitius, *Gesch. d. lat. Lit. d. Mittel.* I. 140, where we read the curious assertion: Die Versbetonung geschieht nach dem Wortakzent!

That the tripudic verse-foot with its free alternation of accent and ictus was generally adopted by the Anglo-Saxons from their Irish teachers, is further evidenced by the verse of Aethilwald, St. Boniface, and Lul:

St. Boniface, *Mon. German. Histor., P. L. Aev. Carol.* I. 1. 18:

Christí : némpé | tírúncúlá || átqué : gnará | in ópèrè,
 Átqué : grátès | ingyémínó || ágná : Christí | pró ámóre.

But the native old Irish double dimeter with medial and final catalexis is always in evidence when we strike the pure Keltic strain:

Hibernicus Exul (close of 8. century), *M. G. H., P. L. A. C.* I. 1. 399:

Cártà : Christò | cómité || pér : téllúris | spátíum
 Ád : Cáesáris | spléndidúm || núnc : pérge | pálátíum.

The single alternation or conflict of accent and ictus to the measure betrays obedience to Graeco-Roman verse-measure technique.

Dicuil (first half of 9. century), Manitius, *Gesch. d. l. L. d. M.*
I. 650:

Céu : tésséræ | ín : pírgís || mútántúr | lúdíficís,
Síc háe : pártès | ín : ístís || móvéntúr | vèrsícùlís.
Púlchérírmàm | áurèám || nón : hábèó | áléám;
Áléás quás | hábèó || tíbì : dónárí : vóló.
Dómnò : cáelì | glóriá || átqué : térræ | pèrpétuá.

Here we have a tetrastich of old Keltic Saturnians, followed by the same rhythm with the rhythm of arsis in advance of that of thesis (*modulatio ad formam metri iambici*).

Sedulius Scotus (middle of 9. century), *M. G. H., P. L. A. C.*
III. 1. 215:

First Couplet: Bónùs : vír ést | Róbértús || láudès : glíscunt |
Róbértí,
Chrístè : fáve | Róbértó || lóngáevúm fác |
Róbértúm.

Eighth Couplet: Múltiplicésqué gázæ || Chrísti : donò | cóllátæ,
Sís licèt | dóctús vèrbó || és dóctiòr | ín córdé.

Fourteen such couplets make up the poem, which is nothing more nor less than the old Carmen Arvale:

Énòs : Lásès | iúváté

a millennium and a half later, after it has passed from the word-measure stage through the verse-measure stage into that of the free tripudic verse-foot (Á - A, A - Á, Á - G, A - G, G - G, G - G) of Old-Irish technique. Thus we may exclaim with Gaston Paris: La versification populaire notamment, méprisée et obscure au temps de la grandeur romaine, conservée à peine en quelques fragments par des écrivains amateurs d'anecdotes qui

ont sacrifié la dignité à la curiosité, acquit avec le christianisme un domaine immense et une inspiration nouvelle, et produisit bientôt avec une richesse inouïe de quoi porter pendant dix siècles toute la poésie de plusieurs grands peuples: c'est véritablement le grain sénévé de la parabole, vile semence, dédaigneusement jetée en terre, qui devient un arbre aux mille branches, verdoyant et touffu, sur lequel chantent les oiseaux du ciel!

§ 8. Modern Indoeuropean Rhythm of the Single Accent.

Modern Indoeuropean verse flows immediately out of the old single and double tripudic dimeter, by reason of the subsidence of one or the other of the acute theses in the rhythm of the word-foot, and the consequent subsidence of the old tripudic rhythm of arsis.

When in modern Indoeuropean speech either accent faded from the old procatalectic vocable $\acute{A} - \acute{A} - G$, the old verse-foot with double acute became the new verse-foot with single acute, $\acute{A} - \acute{A} = \acute{A} - G$ and $G - \acute{A}$, and the old rhythmical alternation of accent and ictus, $A - \acute{G}$ and $\acute{G} - A$, loses its *raison d'être* in the rhythm of speech, and becomes in poetry a mere rhythmical license, whose survival in modern Indoeuropean verse depends upon the greater or less degree of accentual leveling, instead of differentiation, that has taken place in the particular accentual system. Such accentual leveling has especially characterized modern French, where in consequence we find the maximum freedom of conflict of normal accent and rhythmical ictus in the technique of verse, and where accordingly, in default of the lost rhythm of arsis to replace and so to sustain the thus interrupted rhythm of thesis, the rhythm of verse may at any moment lapse into a mere duplicational count of stress-elements (syllables). The same is true in greater or less degree of the other Romanic idioms, as, for example, Italian. This blurring of the accentual rhythm by reason of the free conflict of the normal accent of the vocable with the ictus of the verse is corrected by fixed coincidences of accent and ictus at emphatic rhythmical diaereses in the verse, especially at the close of the dimeter, where such coincidence of accent and

ictus is the modern survival of the old bithetic conclusion of the dimeter, emphasizing the rhythm of the double stress:

Énòs : Lásès | iúváté

Du Dieu : qui nous | créa || la clémence : infinie.

It was this same point of rhythmic vantage that called into life the rhythmical embellishments of assonance and rhyme, which preserves in its name its original relation to the rhythm of verse:

Térra : péstèm | ténétò || sálüs : híc | mánétò.

Ónce upón a | mídníght dreáry || ás I póndered | weak and weáry.

On the other hand, such free conflict of accent and ictus as naturally comes to prevail where the stress-elements in the vocable are more nearly leveled in intensity, as in the Romanic languages, is wholly excluded where, as in the Germanic languages, the surviving accent has become imperiously supreme in the rhythm of the vocable.

Thus the ancient rhythm of the double accent in the word-foot and verse-foot fades naturally into modern rhythm of the single accent in the word-foot and verse-foot, with practical harmony of accent and ictus for Teutonic verse, and greater or less freedom of conflict of accent and ictus, degenerating freely within the rhythmic series into the mere duplicational or rhythmic count of the stress- or syllabic elements, without conscious rhythmical ictus, for Romanic poetry. And thus the old single and double dimeter with its acatalectic, catalectic, brachycatalectic, and syncopated varieties, passes over into the short and long verses of modern Indoeuropean poetry:

Modern Dimeters and Double Dimeters:

Dante, *Inferno* I. 1,

Nel mézzo dél cammín || di nóstra vía

Mi ritrovái || per una sélva oscúra,

Chè lá dirúttá vía || érá smarríta.

E quánto a dír qual érá || è cosa dúra

Qu'está sélvá *selvaggia* || ed *áspra e forte*
 Che *nel pensier* || rinnova *la paura*

Voltaire, *La Henriade* VII. 1,

Du Dieu qui *nous créa* || la clémence *infinie*
 Pour adoucir *les maux* || de cette *courte vie*,
 A placé parmi *nous* || deux êtres *bienfaisants*,
 De la terre *à jamais* || aimables *habitants*,
 Soutiens dans *les travaux*, || trésors dans *l'indigence*,
 L'un est le *doux sommeil*, || et l'autre, est *l'espérance*.
 L'un, quand l'homme *accablé* || sent de son *faible corps*
 Les organes *vaincus* || sans force et *sans ressorts*,
 Vient par un *calme heureux* || secourir *la nature*,
 Et lui porter *l'oubli* || des peines *qu'elle endure*.
 L'autre animé *nos coeurs*, || enflamme *nos desirs*,
 Et même en *nous trompant* || donné de *vrais plaisirs*;
 Mais aux mortels *chérís* || à qui le *ciel l'envoie*
 Elle n'inspire *point* || une *infidèle joie*:
 Elle apporté *de Dieu* || la promesse *et l'appui*,
 Elle est *inébranlable* || et pure *comme lui*.

Thus the Romanic verse, always by one coincidence of accent and ictus, often by two, preserves the old emphasis upon the rhythm of the double stress at the close of each dimeter, like its prototype in Latin and Keltic:

Bicórpòrès | *gigántès* || *mágniqué* | *Átlántès*.

But anterior to these tripudic or end coincidences of accent and ictus, the mere duplicational count of the stresses without necessary harmony of accent and thesis is the only law of modern Romanic versification.

The Germanic tradition of the Indoeuropean dimeter, on the other hand, preserves no such intimate reminiscence of the old tripudic verse-foot in the second measure, and that too for the simple reason that the powerful supremacy of the accent in the rhythm of the vocable has excluded all such free conflict of accent and ictus in Teutonic versification, as is normal in the beginning and middle of the Romanic dimeter :

Shakespeare, *Hamlet*, Act III. Sc. 1,

To be or not to be || *thát* is the question :
Whéther 't is nobler || in the mind to suffer
 The slings and arrows || of outrageous fortune,
 Or to take arms || against a sea of troubles,
 And by opposing end them? || *To die, to sleep—*
 No more—and by a sleep || to say we end
 The heart-ache and the || thousand natural shocks
 That flesh is heir to— || 't is a consummation
 Devoutly to be wish'd. || To die, to sleep—
 To sleep? perchance to dream— || ay, there's the rub :
 For in that sleep of death || what dreams may come,
 When we have shuffled off || this mortal coil,
 Must give us pause. || *Thère's the* respect
 That makes calamity || of so long life.
 For who would bear || the whips and scorns of time,
 The oppressor's wrong, || the proud man's contumely,
 The pangs of *dèspis'd* love, || the law's delay,
 The insolence of office || and the spurns
 That patient merit || of the unworthy takes,
 When he himself || might his quietus make

With á bare bodkin? || *Who* would fardels bear,
 To grunt and sweat || *únder* a weary life,
Bút *thát* the dread || of something after death,
 The undiscovered country || from whose bourne
 No traveler returns || *púzzlès* the will
 And makes us rather bear || those ílls we have
 Than fly to others || that we know not of?
 Thus conscience does make cowards || of us all,
 And thus the native hue || of resolution
 Is sicklied o'er || *with the* pale cast of thought,
 And enterprises || of great pith and moment,
 With this regard || their currents turn awry,
 And lose the name of action.— || Soft you now!
 The fair Ophelia! || Nymph, in thy *órisòns*
 Be all my sins remembered. ||

Here we have the universal Indoeuropean rhythm of the double stress, as in the Romanic field, but harmony of accent and ictus is so dominant in the whole and in each individual dimeter, that the sporadic conflicts of accent and ictus drop below the threshold of consciousness in the rhythmic effect and appear only in their true light as rhythmic licenses. Neither are these licenses, sporadic and casual as they are, any respecters of the old privileged tripudic verse-foot with its powerful harmonies in the second measure of each dimeter, as in Romanic technique, but they may chance as freely in the second as in the first measure; we find, therefore, not only:

Whéthér | 't is nobler

and

púzzlès | the will,

but also what is excluded in Romanic verse:

Tò *die*, *tò* *sléep*,
The pangs | of *dèspis'd* love,
Nymph, | in thy *órisòns*.

Goethe, *Faust*: *Zueignung* 1 ff.,

Ihr naht euch wieder, || schwankende Gestalten,
Die früh sich einst || dem trüben Blick gezeigt!
Versuch' ich wohl, || euch diesmal fest zu halten?
Fühl' ich mein Herz || noch jenem Wahn geneigt?
Ihr drängt euch zu! || Nun gut, so mögt ihr walten,
Wie ihr aus Dunst und Nebel || um mich steigt;
Mein Busen fühlt sich || jugendlich erschüttert
Vom Zauberhauch, || der euren Zug umwittert.

Outside the epic and dramatic tradition, the old acatalectic and catalectic types are equally prevalent in modern Indoeuropean poetry:

Burns, *Bannockburn*,

Scots, wha hae | wi' Wallace bled,
Scots, wham Bruce | has aften led,
Welcome to your | gory bed,
Or to glorious | victorie!

Byron, *The Siege of Corinth*,

Many a vanish'd | year and age,
And tempest's breath | and battle's rage,
Have swept o'er Corinth: | yet she stands,
A fortress form'd | to Freedom's hands.

Poe, *The Raven*,

Once upon a | midnight dreary, || while I pondered, | weak and
weary,
Over many a | quaint and curious || volume of forgotten lore,
While I nodded, | nearly napping, || suddenly there came a
tapping,
As of some one | gently rapping, || rapping at my | chamber-door.

The tripudic limit of three stresses to the foot, which is an *a priori* corollary of the duplicational count of all rhythm, legitimates now as before the triple as well as the double stress in the accentual foot:

Poe, *Annabel Lee*,

For the moon never beams | without bringing me dreams
Of the beautiful Annabel Lee,
And the stars never rise, | but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, | I lie down by the side
Of my darling—my darling— | my life and my bride,
In the sepulchre there by the sea,
In her tomb by the sounding sea.

It is the same rhythmic principle that underlies the corresponding usage in quantitative dactyls, anapaests, and other tripudic quantitative feet.

§ 9. Conclusion.

Stress accent is the organon of Indoeuropean rhythm, and the evolution of Indoeuropean stress has conditioned absolutely the evolution of Indoeuropean verse. The history of Indoeuropean stress is the history of the evolution of the double into the single

acute accent in the vocable, and the history of Indoeuropean verse is the history of the corresponding evolution of the rhythm of the double acute accent into the rhythm of the single acute accent.

The source and norm of Indoeuropean verse is the accentual dimeter, and its acatalectic, catalectic, brachycatalectic, and syn-copated forms, taken singly as short verses, or doubly as long verses, have given rise to the manifold types of Indoeuropean verse in all ages and lands.

The confusion and chaos that have characterized our sciences of Indoeuropean accent and rhythm in every field have arisen from the mistaken theories of the Hellenists, like W. Meyer (aus Speyer) and F. Leo, on the one hand, and of the Indogermanists, like Thurneysen and K. Meyer, on the other—theories that have signalized their fantastical acme in the doctrine of W. Meyer deriving the rhythmical versification of the Indoeuropean world from the Semites (W. Meyer, *Anfang und Ursprung der lateinischen und griechischen rhythmischen Dichtung*), and its offspring and counterpart, the doctrine of K. Meyer explaining the versification of the Irish Kelts by “ja ohne Zweifel das beständige Anhören der lateinischen Kirchenhymnen beim Gottesdienst” (K. Meyer, *Ueber die älteste irische Dichtung*)! It is of interest to recall the opening words of Edgar Allan Poe’s *The Rationale of Verse* in the *Southern Literary Messenger*, October-November, 1848:

“The word ‘Verse’ is here used not in its strict or primitive sense, but as the term most convenient for expressing generally and without pedantry all that is involved in the consideration of rhythm, rhyme, metre, and versification.

There is, perhaps, no topic in polite literature which has been more pertinaciously discussed, and there is certainly not one about which so much inaccuracy, confusion, misconception, misrepresentation, mystification, and downright ignorance on all sides, can be fairly said to exist. Were the topic really difficult, or did it lie, even, in the cloudland of metaphysics, where the doubt-vapors may be made to assume any and every shape at the will or at the fancy of the gazer, we should have less reason to wonder at all this contradiction and perplexity; but in fact the subject is exceedingly simple; one tenth of it, possibly, may be called ethical; nine tenths, how-

ever, appertain to the mathematics; and the whole is included within the limits of the commonest common sense.

'But, if this is the case, how,' it will be asked, 'can so much misunderstanding have arisen? Is it conceivable that a thousand profound scholars, investigating so very simple a matter for centuries, have not been able to place it in the fullest light, at least, of which it is susceptible?' These queries, I confess, are not easily answered:—at all events a satisfactory reply to them might cost more trouble than would, if properly considered, the whole *vexata quaestio* to which they have reference. Nevertheless, there is little difficulty or danger in suggesting that the 'thousand profound scholars' *may* have failed, first, because they were scholars, secondly, because they were profound, and thirdly, because they were a thousand—the impotence of the scholarship and profundity having been thus multiplied a thousand fold. I am serious in these suggestions; for, first again, there is something in 'scholarship' which seduces us into blind worship of Bacon's Idol of the Theatre—into irrational deference to antiquity; secondly, the proper 'profundity' is rarely profound—it is the nature of truth in general, as of some ores in particular, to be richest when most superficial; thirdly, the clearest subject may be overclouded by mere super-abundance of talk. In chemistry, the best way of separating two bodies is to add a third; in speculation, fact often agrees with fact and argument with argument, until an additional well-meaning fact or argument sets everything by the ears. In one case out of a hundred a point is excessively discussed because it is obscure; in the ninety-nine remaining it is obscure because excessively discussed. When a topic is thus circumstanced, the readiest mode of investigating it is to forget that any previous investigation has been attempted."

The way is now clear for the detailed rhythmical interpretation of the primal sources of Indoeuropean versification, the Old-Latin and Old-Irish monuments of verse, which will constitute the task of the next and final Bulletin in this series.



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